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A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

FAMOUS MONSTERS® OF FILMLAND

The Powers & Myths of
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THE SHADOW ON RADIO!

What could be more fitting than 'ol Saint Boris bringing a sack full of subscriptions to good little monsters all over the world this Holiday Season! Beast Witches for a Happy, Safe, Loving Holiday & a Joyous New Year from FJA, Ray, Gene, Janet, Walt, Eric, Frank, Mark, Lincoln & the entire FM gang!

HARPY NEW FEAR!

Here's blood in your eye! It's Ho, Ho, Ho and away we go into the wild grue yonder of a wonderama of imagi-movies, stillustrations, inner-views & everything that the Muse chooses to amuse you with! From vamping with Vampira to an uncovered cache of Frankensteinian artwork, from the Titanic Terror of Tokyo to He Who Knows (and whatta nose—the Shadow!), you'll find this issue an Ack's Mass present or my name ain't Scienti-Claus. *Thought of that pun just in the Nick of time.)

Now that we've gone global, with distribution for GI's in some 450 PXes worldwide, we want to try a noble experiment: to publish a profile of at least one of our readers from each country in which FM is distributed. So—we'll run a FAMOUS MONSTERS Creature Featurette on the first fan in 1995 who sends us a foto of himself, herself (or itself) with a letter (telling us what FM means to them and a bit of their peronal background) from the following countries—Africa, Argentina, Australia, Austria, Brazil, China, Curacco, Czech Republic, England, Finland, France, Germany, Greece, Hong Kong, Hungary, Ireland, Italy, Japan, Korea, Luxomberg, Peru, Romania, Russia, Scandinavia, Scotland, Slovakla, Thailand, Uruguay, Virgin Islands & (New) Zealand!

Of course, if you happen to live in The United States, Canada, Mexico, Atlantis, Barsoom, Drakulon, Lemuria, Mu, Pellucidar, Transylvania or some other domicile not named above, the same offer applies!

We'd particularly like to hear from you young "whip or snappers" who're reading us for the very first time!

Ackscuse me, now, while I work on the New Year's new issues. In the Shape of Things to Come there's a Dennis Billows Filmbook on "The THING from Another World", an Inner-View of Adam "Batman" West, a Contest for you potential Bradbury's, Kings & Shelleys, a Time Vault Tale by a promising newcomer who uses the initials H.G.W. (Hint: WE'LLSay you'll love it!) and updates on the Memorial (make that Memorable) Weekend FAMOUS MONSTERS fabulous World Convention, which promises to exceed our Washington, D.C. Event in size & stature! Canada, England, France, Germany, Italy & Japanfans already have announced their plans to attend en mass. How about you?

'Til the New Fear, I'll be seizing you!

FORREST J ACKERMAN

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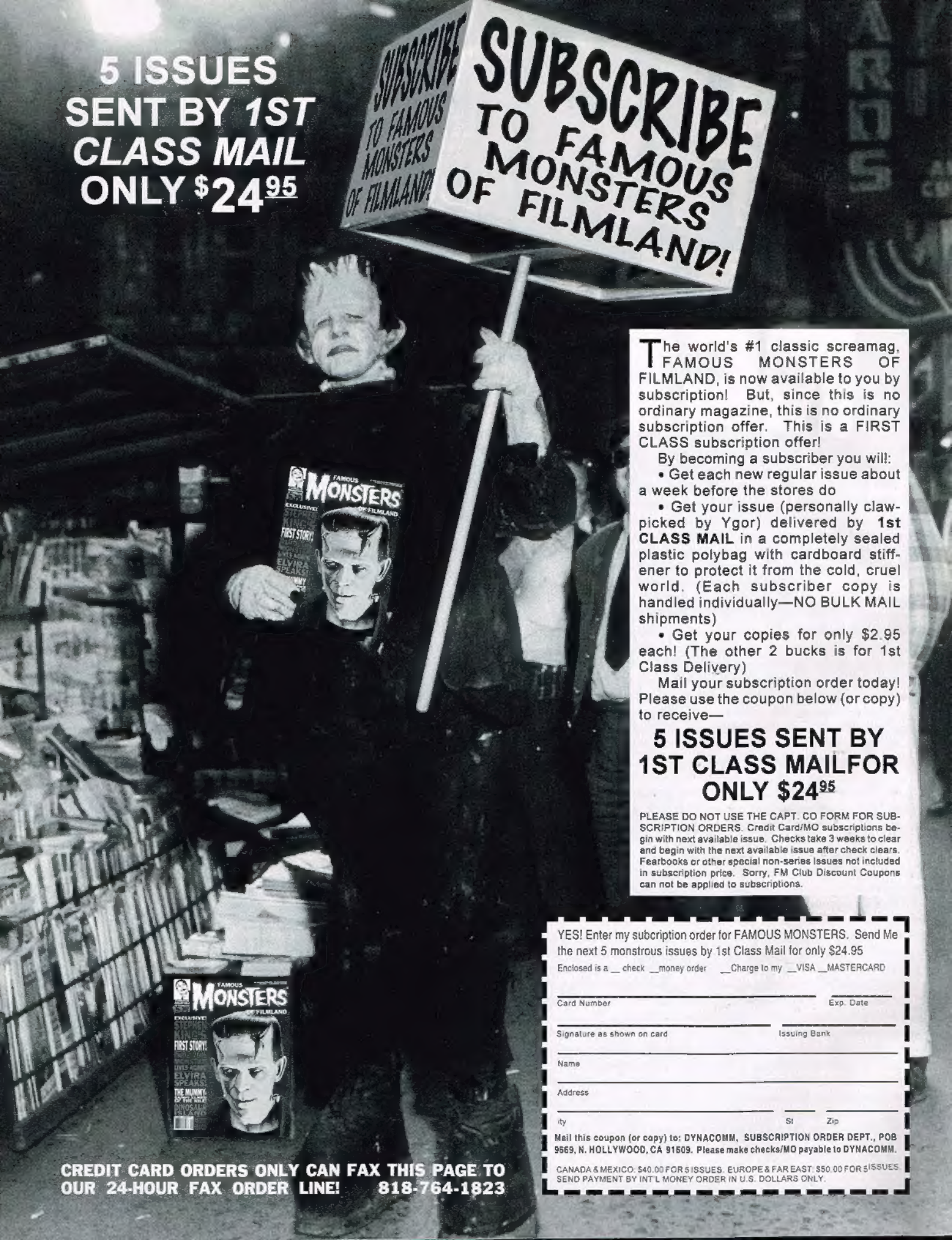

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FAMOUS MONSTERS OF FILMLAND

THE MAGAZINE OF CLASSIC FANTASTICINEMA

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The Legendary Count Dracula. This classic 1960's styled art, shown in full color in this magazine for the first time, was originally featured in the mail order pages of FM over 30 years ago. It is now being reissued by Dynacomm, along with Frankenstein & The Wolf Man, in an all new series collectibles. See page 74 of this issue for ordering information.

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THE PUBLISHER'S CORONER

Last month we reported an ABC-TV primetime special on FRANKENSTEIN featuring our very own FJA to air in December. After we went to press, we were informed that the airdate has been changed to JANUARY 28, 1995 at 9:00pm. (Check your local listings for your area.) We've seen a sneak preview & give it 5 tentacles up. It dwells primarily on the MWS novel and is superior to another recent TV offering which we found to be disappointing, at the very least. Now, I'm admittedly biased, but a certain major cable network spent 6 hours taping with Forry at the Ackermansion and only managed to find 15 seconds of usable material? (Reminds me of the anonymous fan who, after touring the Ackermansion, left a one word comment in 4E's guest book—"Fair", he wrote!)

Be that as it may, we'll be putting our time off during January to good use to organize the mountain of material we've assembled for next year. Exclusive interviews with top name imagi-movie celebrities, new filmbooks on creepy classics, more releases from the cache of fotos recently uncovered in Ack's Archives (the Frankenstein production art in this issue is a sample of what's to come!) and much, much more. We're doing our best to catch up to our new production schedule...FM fever is spreading fast and, after all, we're only (in)human. Growing pains, they call it. But we here highly resolve that these undead shall have a new birth of fandom!

Happy Haunting in the New Year!

Ray Ferry
Publisher

This issue is dedicated to CHARLES TAKACS, Hungary's gift (along with Bela Lugosi & Peter Lorre) to the imagi-movie fans of the world. He first called to the attention of filmonster buffs the Hungarian version of DRACULA in the 20s, and future issues of FM will be visually enhanced by an archival treasure trove of fotos that he has collected over decades, together with articles, interviews & features about Karloff, Lugosi, Chaney, Lorre, Lang and other familiar FM personalities, which he has generously donated to the editorial files of FM. A Big Budapestian paen of appreciation to CHARLES TAKACS.

WANTED! MORE READERS LIKE

CHARLES TAKACS

I HONESTLY BELIEVE

The evening is cold and dark, and outside my chamber door I can hear the children of the night. What music they make! Music indeed! They're howling in celebration...Famous Monsters of Filmland is back!!! With this recent return from the dead, I have been possessed to write to the editors of these (un)holy scriptures. The scriptures that keep the prophets like Karloff, Lugosi and Price alive and well. Oh my! I just heard my new bride let out a shriek! She must have just seen the cover of the new FMOF. Speaking of brides, an anniversary is on the horizon, and I'm sure you're quite well aware of it: the glorious sixtieth anniversary of THE BRIDE OF FRANKENSTEIN! I believe a tribute is in order, and how fantastic it would be to see a cover decorated with the beautiful bride herself. Your publication is truly a monster of its own. I was not yet to be when Forry first created this beast, but am happy to say I am now among the living for its colossal return. I honestly believe FMOF should be required reading for all the little kiddies.

JEFF DEAN
Portland OR

• Thanks, Jeff. How about it, you younger readers? Why not take a few hours each week off from your video games & try a real adventure—at your local library! Drop a S.A.S.E. to Dynacomm, FJA's Fantasy Favorites, POB 9669, N. Hollywood, CA 91609 for a list of recommended reading...terrorific tales that sent my head spinning when I was a lad. And watch for more Time Vault Tales in coming issues of FM.—4E

A FAN OF 40

At 40 years old I still love horror, sci-fi and fantasy. Your publication helped to introduce me to a wonderful area of entertainment. Hopefully a whole new generation will be just as excited, like I was and still am.

JACK WATTSTEIN
Union NJ

• Ah, to be 40 again!—4E (78)

BLOCH PARTY

I am speechless, Vincent, Peter and now Robert Bloch??? When I have to speak my heart I know only one place to turn and that is FM; where I know my

feelings are not only welcomed, but perhaps also shared. At the Famous Monsters of Filmland Convention I had the pleasure of meeting Mr. Bloch; and have to share this humble story. (First off, the convention was one of the happiest weekends of my life—that is no joke!) I walked up to Mr. Bloch in the dealer's room, where he was walking around browsing, just like every other "fan" (not truly knowing who he was; I overheard a fan say; "Wow, I can't believe I got The Robert Bloch to autograph my book!") So I walked up to him and said meekly, "Uh, Mr. Bloch? Could I have your autograph?" He asked me what I had to be signed, and I gave him my FM #200 and he said, "Gee, I don't know if I should sign this, you have a lot of big names on this issue?" My mouth hit the floor and I said to him, "Without you, none of this may have happened." He looked at me and just grinned...that is how I will remember Mr. Robert Bloch. Thank you for giving me the opportunity, Forry.

JAMES H. PEERS III
N Billerica MA

• There'll never be another Bob.—4E

A BURTIN THE HAND—

Thank God for people like you and Tim Burton for keeping the "Funhouse Ride" alive!!

KEVIN SCULLIN
NYC

WANTED! MORE READERS LIKE

CURT (DRACULA) WILCOX

THE LAST LOVECRAFTIAN

The firstime I met Robert Bloch was in company with Forrest J Ackerman at a science fiction convention in Dallas, Texas, the summer of 1971. I was struck by the deep friendship of these men, two

WANTED! MORE READERS LIKE

ROSIE SOLDR (WITH TERRORVISION TITAN, ZACHERLE)

Founding Fathers of the Imagi-Nation. The puns flew thick & fast and the good will was contagious. Robert made a statement I will never forget about how people who love science fiction & fantasy remember the past even as they look to the future. The truth of this insight is easily ascertained: ask yourself if you've ever met anyone who dreams of a better future for the world and is not also nostalgic about something or someone.

Years later, Robert Bloch did me a great favor when he accepted what I think is my best short story (out of approximately 50 now) for his anthology, Psycho-Paths (Tor Books). As actually happened in FM's early history, the story is about a young monster fan who faces a real monster in an adult who would burn his collection. Many editors would not accept the story because it was about a fan. That presented no problem to Robert Bloch! In keeping with FJA, Robert remained loyal to our special subculture of enthusiasts all his life. And I am forever grateful that he shared my "Clutter" with his audience.

For years I referred to him as the greatest living horror writer. Part of me has trouble accepting now that he is gone. But never has the cliché been more true than now: HIS WORK LIVES ON! His wickedly funny short stories will always be read. His novels will remain textbook examples of how to build suspense in the most effective manner. His work on TV and in the movies will always be seen. There is no way of telling how many young readers of FM who encountered his "Clown at Midnight" feature went on to apply its lessons of taste & intelligence in their own work as writers & actors & directors, et al.

I count myself fortunate to have corresponded with him for a number of years. He may have grown weary of being asked about HPLovecraft but he was the last living member of the original circle of HPL friends & correspondents (after the death of Frank Belknap Long). Robert Bloch had unique insights into the "convincing paranoid fantasies" (his own words) of his favorite fantasy universe, the Cthulhu Mythos. I believe that the world fame achieved by Robert Bloch in his later, post-Mythos work, helped contribute to the fame of his mentor, Lovecraft! The eager teenager who wanted so badly to write for Weird Tales never turned his back on his first fictional love. As is the case with many creative talents who specialize in terror, Robert Bloch was a very nice man.

A man who will not betray the past knows that a good monster is built one limb at a time. He doesn't go in for the fad of a new arm and so throw out something old-fashioned, like the head. Bloch understood this in his work, as Famous Monsters of Filmland understands it in every issue. The old-fashioned monsters are alive & well in these pages where a sense of humor is essential. Robert Bloch country and Forrest J Ackerman country are the same place where you can pull up the nearest tombstone and have a pleasant evening with a close fiend.

My friend J. Neil Schulman (author of the "New Twilight Zone" episode, "Profile in Silver") says, "The afterlife has a new toastmaster" and George Jessel & Jack Benny & Isaac Asimov & Vincent Price - and yes even HPL - are rolling in the aisle at the wit of the familiar figure with the infectious smile.

BRAD LINAWEAVER
Hollywood, CA

MISSIVE OF THE MONTH

It was in the latter part of 1993 that I received a jolt such as Colin Clive never delivered to his Creature (as Dr. Frankenstein & his patchwork creation) in 1931. On the program "Entertainment Tonight" I saw movie critic Leonard Malton brandish a copy of a new, revamped (no pun attempted) Famous Monsters of Filmland magazine. The sudden revelation was very timely, because I had had the thought, the unanswered question, "Wonder what ever happened to FJA?" pop into my mind quite a bit in the couple of weeks preceding this bombshell of good news. I had lost track of both Famous Monsters and 4E at the start of the 1980s when several of the stores where I used to buy the magazine seemed to stop carrying it and when I began to face large amounts of homework and other distractions! Finally, you're back in action! Yes, I am yet another of those FM fans who were around years ago, absorbing Forryisms aplenty. It is a special pleasure for me to write to you, since I did not do so during the original magazine's lifespan. Judging by the letter columns in the new copies of FM, you are getting mounds of missives from many others like myself, and probably this one won't tell you any

(Continued on page 62.....)

INNER-VIEW WITH THE VAMPIRE!

stoker brought them to fame but the folks from horrorwood have endowed the "children of the write" with more than bram bargained for!

by eric hoffman

Ever since Bram Stoker wrote Dracula and the Count and other members of the Undead stalked the motion pic ture screens, certain aspects of the vampire have become a part of horror mythology. It was Stoker who set up the ground rules, so to speak, with his classic novel, ranging from the appearance to the powers...and weaknesses...of the Undead. It was the movies that both fleshed them out and boiled them down to a certain basic set of rules.

And then, from time to time, played a little fast & loose with them, either changing them or once in awhile ignoring them.

Which proves that like the Undead, nothing, no matter how immutable or invulnerable, is carved in (tomb)stone.

for the blood is the life

The most basic description of a vampire was spoken in SON OF DRACULA (Universal, 1943) by the film's Undead expert, Prof. Lazlo (J. Edward Bromberg):

"Broadly speaking, a vampire is an earthbound spirit whose body comes to life at night and scours the countryside, satisfying a ravenous appetite for the blood of the living."

When Universal filmed the first official version of Stoker's novel (F.W. Murnau's classic NOSFERATU (1922) holds the distinction of being the first unofficial...as well as unauthorized...version), it created the image of the vampire, as well as giving him certain powers. And limitations. Audiences soon learned that:

down & "counting"

1. The vampire is immortal...or nearly so.
2. At night, he is all powerful and possesses great strength.
3. He can generally hypnotize anybody he wants to. Unless, of course, he comes up against somebody with a very

Oscar Winner Jack Palance portrayed a magnificent Dracula in a 1973 version for terrorvision.

Jonathan Frid's vampire in DARK SHADOWS temporarily overcame his "affliction" and fought other members of the undead. Just goes to show you, even vampires can have a stake in the future.

strong will, such as Dr. Van Helsing.

4. He can change into a bat or a wolf. In Stoker's novel, it was said that he could become other animals as well. In the general run of vampire movies, he usually favors the bat because it is useful for a quick getaway. And is very effective moviewise. He also has been said to change into a wolf.

5. He can become a mist or, as SON OF DRACULA's Prof. Lazlo said, a swirl cloud of vapor.

6. He can command various animals, as he did in the original novel, such as wolves & rats (as well as other sinister or verminous-looking creatures).

7. And, as has been pointed out from time to time, he has accumulated several centuries of experience & cunning to deal with any threats to his existence.

welles' wampyr

8. The vampire can create further vampires by draining so much of their blood that they die. There have been other blood-related rituals, so to speak, but the most dramatic was the scene in the novel (as well as DRACULA, PRINCE OF DARKNESS (Hammer, 1965) and Francis Ford Coppola's recent version of DRACULA) where he opens a vein in his chest and forces the heroine to drink his blood, thereby linking her to him ("Blood of my blood, flesh of my flesh" said Orson Welles' vampire in his radio version of the play).

from bat to worse

The image of the vampire was set for years with Bela Lugosi's vampire; evening clothes, cape, top hat & white tie and a foreign accent that has, unfortunately, lent itself to parody by comedians over the years.

Yet the vampire movie has probably been the most enduring & popular of the screen monsters, exerting a fascination for audiences. It is always a staple part of any horror film. No matter what type of chiller or monster starts the interest up again, the vampire, usually in the Dracula image, will be at bat (!) at least a few times.

However, for the various powers ascribed to the vampire, there are some very definite minuses or drawbacks to his existence which in my opinion outweigh the pluses of becoming one of the Undead.

a matter of taste, bud

First of all there is the matter of the vampire's diet. One item: blood. Well, that takes care of the dilemma of what one's going to drink when confronted by numerous liquid choices. But several centuries of this can get to be dull. Dull. DULL. George Hamilton said it in LOVE AT FIRST BITE (MGM) when his Count Dracula lamented/complained/kvetched about having to exist only on a "warm liquid protein diet". (Easy, stomach!) Doesn't do much for the tastebuds, does it?

dirty old man

The Undead may be immortal but they are limited to wandering around in the night. When the daylight comes, they have to get back to their coffin, which usually contains a layer of soil from their native land. According to vampire fiction & movie mythology, this constitutes their grave. Right off the bat (sorry about that) there is a problem. First of all, it's more than a little difficult to explain to anybody why you have to sleep in a casket. Okay, so you're a little strange, as far as they are concerned. But why that layer of

After 500 years, Dracula (John Carradine) discusses remodeling his coffin with interior designer Dr. Edelman (Onslow Stevens) in (HOUSE OF DRACULA. (Universal, 1944)

dirt? (And who takes care of the dry cleaning?)

just the (car)fax, ma'am

The importance of the vampire's grave-by-proxy was emphasized in several vampire movies. In the 1931 film, Lugosi's Dracula had several earth-filled boxes scattered about in various parts of his Carfax Abbey estate in London. The theory probably being that if one coffin was destroyed and made unusable, he'd have another resting place, or a refill of native dirt, ready. In the book, he had them in various hiding places in London so, for example, if the sun came up before he returned to his home base at Carfax Abbey, he'd be able to head right for the nearest coffin/box/whatever. Not to mention possibly eluding any pursuers.

world war wampyr

RETURN OF THE VAMPIRE (Columbia, 1944) had its surrogate Dracula (Universal owned the film rights to the character at the time), Armand Tessla (Lugosi in fine form), who put the secure placement of his box full of "my native soil" first before beginning his campaign of vengeance amid the carnage of World War II's bombing of London.

blanket statement

Perhaps the most dramatic example of the vampire's dependency on his casket (as well as it possibly serving as a ghoulish kind of security blanket) can be found in the climax of SON OF DRACULA when Lon Chaney's Count Alucard/Dracula goes into a total panic-cum-freak-out when he finds that his coffin has been turned into a bonfire by the film's by-then somewhat deranged hero (Robert Paige). Chaney's display of horror, terror, pleas & threats to Paige to put the inferno out (he's unable to deal with fire?) says it all.

burn, son, burn

Despite their vaunted near-invulnerability, the vampire is, as we all know, limited to the hours of the night. There is no way he can go out during the daylight. Exposure to the sun means something a lot worse than third degree sunburn. Namely death & disintegration. A fate which has happened to various classic Draculas or vampires. Bela Lugosi's grisly disintegration in RETURN OF THE VAMPIRE (the firstime, 1944, I believe, that something like this had been shown on the movie screen), Lon Chaney (SON OF DRACULA) and

Bat boy. Given the problems associated with being a member of the undead, Dracula finds the services of Mr. Renfield indispensible. Above, George Hamilton with veteren comic actor Artie Johnson (LOVE AT FIRST BITE, MGM, 1979). Below, the all-time personification of the tragic character, Dwight Frye. (DRACULA, Universal, 1931)

John Carradine (HOUSE OF FRANKENSTEIN & HOUSE OF DRACULA, Universal) reverting to skeletons are prime examples. For me, the most exciting vampire destruction sequence remains that of Christopher Lee's disintegration when exposed to the sunlight by Peter Cushing in HORROR OF DRACULA (Hammer, 1958).

pithy-ful sight

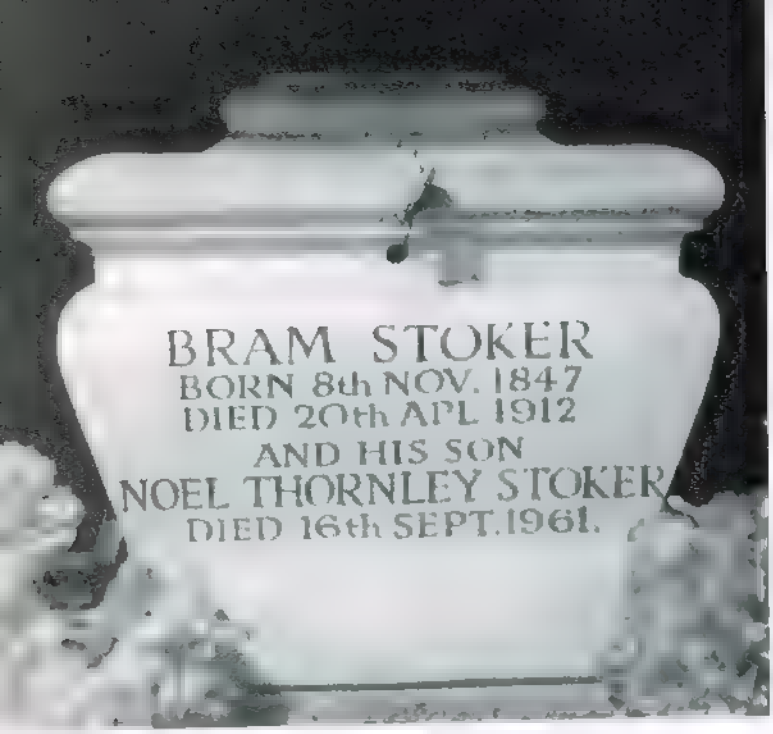
However, in trying to come up with new wrinkles to the vampire's abilities in attempts to capture the interest of audiences, the screenwriters become inventive from time to time. THE VAMPIRE'S GHOST (Republic, 1945) saw John Abbott's blood-drinker walking about in the sunlight, wearing a pith helmet & dark glasses for protection in Hollywood-style darkest Africa. Hammer Film's KISS OF THE VAMPIRE (Hammer, 1963) had two of its vampires able to survive in the daylight, albeit briefly, if the sky was overcast and their human servant held an open umbrella over them! To bring this idea up-to-date, the writers of SUNDOWN: THE VAMPIRE IN RETREAT (1989) came up with the novel idea of vampires coping with sunlight thanks to dark sunglasses and lots of sunscreen (tan don't burn. .).

mirror, mirror, on the wall...

The vampire's aversion to mirrors is a classic piece of lore established by Bram's book & the movies. It's probably best

Universal's first choice to essay the role of DRACULA was Lon Chaney Sr. (who died in 1930 soon after making his first & only talkie, a remake of THE UNHOLY THREE). We might get a clue as to how his Count might have appeared from his ghoulish character in the now lost film, LONDON AFTER MIDNIGHT.

Bela Lugosi & Helen Chandler in Universal's Quintessential vampire saga. (DRACULA, 1931)



The importance of being urn-est. In a small hutch atop a tall, dark & damp tower in a remote part of the Cemetary in Golders Green, England, rest the mortal remains of DRACULA creator Bram Stoker and his son. A must-see if you ever travel to the Homeland of Shelley, Karloff, Lee, Cushing.

Broadway & the silver screen have both been host to the sophisticated snarls of Frank Langella's DRACULA (Universal, 1979)

been explained by Francis Lederer's Dracula in RETURN OF DRACULA (1958) when he remarks on this phenomenon to his intended bride-to-be Norma Eberhardt. "This flesh is only an illusion." In other words, you can fool the human eye if you're one of the Undead but you can't fool your mirror. But, then again, if mere mortals can't see him (her? it?) can the vampire see his reflection? I mean, it must be awfully difficult to shave or keep that (occassional) mustache trimmed!)

a different kind of cross

And then, of course, there's the matter of vampires being unable to cross running water. In various film versions of DRACULA, when he has traveled by ship to England or other climes, he has rested inside his coffin until it comes time to deal with those hunger pangs. Bringing this a little up-to-date, LOVE AT FIRST BITE's vampire, George Hamilton, stayed in his coffin in the cargo section of a jet airliner on his journey to America.

food for thawed

One suspects that direct contact is necessary for any effect, as shown in two of Hammer's Dracula series, DRACULA A.D. 1972 (1972) and DRACULA, PRINCE OF DARKNESS (1965). In A.D. '72, Dracula's chief disciple Johnny Alucard (Christopher Neame) is forced into a shower with the water running. He dies both noisily & unpleasantly. The more dramatic variation on the running water taboo was Christopher Lee's 'demise' in DRACULA, PRINCE OF DARKNESS, when the iced-over moat in front of his castle was shattered by rifle bullets and the Count was tipped, struggling, into the water by the tilting slab of ice. He would remain in frozen limbo until his next resurrection in DRACULA HAS RISEN FROM THE GRAVE (Hammer, 1968) (frozen vampire - just thaw him out and RUN!!!!).

licked by garlic

A minor weakness of the vampire, according to the carefully established lore, is that it has an aversion to garlic. This, of course, means that going anywhere near an Italian restaurant or a Pizza Hut is out of the question.

hiss & hearse

Perhaps the most dramatic aversion that the vampire has is to the cross. In 99% of vampire movies, the vampire will be driven back and/or away by the sign of the cross or a crucifix being thrust at him. The reactions to such a move have been varied; Bela Lugosi's Count Dracula hisses & snarls as he pulls back or vanishes. Lon Chaney's Count Alucard shows a bit of anguish in his face when fended off by a small cross brandished at him by J. Edward Bromberg's Professor Lazlo. Both of John Carradine's appearances for Universal have him turning his head away at the sight of the holy object, in one case, holding his arm in front of his face, while in the unusual CURSE OF THE UNDEAD (Universal, 1959), vampire gunslinger Michael Pate actually cringes before a frontier church when the shadow of the cross covers the ground before him.

banished by buddha!

However, such is not always the case. In LEGEND OF THE SEVEN GOLDEN VAMPIRES (Hammer, 1974),

Tall in the Family. Among the most original & enduring of celluloid vampires is Al Lewis' characterization of Grandpa Munster, seen here with a vampire-for-hire at the opening of the Hollywood Wax Museum.

Ladies of the evening. Beware the trecherous TWINS OF EVIL (the Collinson Twins, that is. From Playboy Centerfolds to Slayboy stars.) Above is Madeleine running her fingers through Dennis Price's hair. (A Hammer Film, released through Universal Pictures)

Ketty Lester enjoys dinner in the form of Elisha Cook. (BLACULA, American International, 1972)

Lionel Atwill tries to get out of arm's way as he confronts Fay Wray in THE VAMPIRE BAT (Majestic, 1933)

Peter Cushing's Doctor Van Helsing opines that in, say, China, the cross would have no effect on a vampire of that country. More likely, an image of Buddha would be the means of driving the Undead off. Which would probably mean that the major religious image of a different country & culture would replace the traditional crucifix.

However, from time to time, a change has been rung on even the oldest reliable gimmick. The most unusual, courtesy of Stephen King, was a matter of a priest having unswerving faith in one's religious beliefs to make the cross work against a vampire in SALEM'S LOT.

But then again, lest you think yourself safe, sometimes the vampire really won't pay attention to such an object. (But this has been in more recent pictures.)

stake well-done

At last we come to the old, sure-fear way to get rid of a vampire: the wooden stake in the heart. There has been a variation or two on the theme. DRACULA HAS RISEN FROM THE GRAVE added another element to the usual method of killing a vampire by telling audiences that it isn't enough to drive a stake into the vampire's heart, you have to *have faith* in order for it to work! And since the vampire's servant is a fallen priest and the hero doesn't believe in God, Christopher Lee's vampire is able to pull the stake from his chest. Now, of course, the would-be assassin's got real trouble...he's disturbed the sanctity of thevampire's resting place, earned his (its?) scorn for his treachery, and ruined a perfectly good shirt!

This vampire lass carries her own back-up in case her fangs can't cut it. Anna Massey in the Cinerama release, VAULT OF HORROR.

A new generation of Evil...Christopher Lee raised the image of the Vampire King to evil incarnate in the Hammer Film series. (DRACULA HAS RISEN FROM THE GRAVE)

mis-staken

From time to time, however, a different twist on a vampire's destruction has been created. For example, the VAMPIRE'S GHOST had a native spear, its point tipped in molten silver, hurled into the vampire's heart. In RETURN OF THE VAMPIRE, Lugosi's Armand Tessla is dispatched not once but twice with a metal spike driven into his chest. And then, there is a matter of contradiction in BILLY THE KID VS. DRACULA (Embassy, 1965) when the film's resident expert on vampires, Dr. Henrietta Hull (!) (Olive Carey), who just happens to be the town's doctor, says that a stake has to be driven into the vampire's heart. She then gives a surgical scalpel to the film's hero, ex-gunslinger Billy the Kid, who proceeds to drive it into the vampire's heart as sort of a stake substitute.

CURSE OF THE UNDEAD saw priest Eric Fleming doing in vampire gunman Michael Pate with a bullet that had a cross carved in its nose, while SUNDOWN had a war between vampires with the bad guys using wooden bullets to kill off the good guys!

captive audience

One of the most popular powers of the vampire has been the power to change into other forms, the most familiar being the bat, mist and sometimes a wolf. The image of a bat flying thru the night as the vampire makes his appointed bloodsucking rounds is the one that has truly captured the imagination of movie audiences over the decades. Some of the better bat-to-man transformations, and vice-versa, have been in Universal's SON OF DRACULA, HOUSE OF FRANKENSTEIN & HOUSE OF DRACULA. ABBOTT & COSTELLO MEET FRANKENSTEIN (Universal, 1948) used animation for Bela Lugosi's changes. Duncan Regehr kept up the tradition with his vampire in THE MONSTER SQUAD (1987).

And if they weren't seen, the batman form was at least hinted at by sound, as in RETURN OF DRACULA when the whir of flapping wings could be heard off screen as the vampire headed off his intended victims at the pass...I mean the old mine tunnel at the film's climax.

The transformation into a wolf or wolf-like being was hinted at in MARK OF THE VAMPIRE (MGM, 1935) when Lionel Atwill & Jean Hersholt's characters were making their way thru the cemetery and a large white wolf seemed to move among the tombstones behind them for a moment. There has also been the half-man, half-wolf 'wolfen' transformation of the vampire in Francis Ford Coppola's 'Bram Stoker's DRACULA'.

And yet, not even the most popular plot devices or movie traditions are set in tombstone. In 1958, Hammer Films' HORROR OF DRACULA had Peter Cushing's Van Helsing declaring into his dictaphone that the belief that vampires can change themselves into bats or other animals was a complete myth.

batting average

The best rebuff to the bat-into-man (and vice-versa) trick came in Jim Wynorski's hilarious comedy TRANSYLVANIA TWIST (1989). In a sequence that was a loving spoof of the famous vampire woman scene in HORROR OF DRACULA, the film's moderate-day Van Helsing (Ace Mask) made the following declaration about vampires:

"True, they can change into frogs, flounders, aardvarks, pelicans, baboons & wart hogs — but never bats!"

(More to come in another issue of FM. Watch for it!)

Classic Horrorwood: Bela Lugos[illegible] prepare to shoot a scene from MG[illegible] VAMPIRE (1935), a remake of [illegible] film LONDON AFTER MIDNIGHT. [illegible] owned the filmic rights to Drac[illegible] as Count Mora. Director Tod Br[illegible] the front of the camera with cine[illegible] Wong Ho to his right.

THIS VAMPIRE DRAWS MORE THAN BLOOD!

another side of maila nurmi, aka vampira, the first lady of terrorvision

by mark carducci

Television's '50s' Horror Hostess Vampira (aka Maila Nurmi) is no stranger to the pages of Famous Monsters of Filmland or, for that matter, to cult & genre movie fans the world over. And now, thanks to Tim Burton's ED WOOD, she is no stranger to the majority of American filmgoers.

Recent articles in People, Entertainment Weekly & other national publications have spotlighted the cool ghoulette with liberal quotes & photographs new & old. But despite all the publicity & the accompanying revelations, it remains a little known fact (known only to a lucky few, until now) that Vampira is also an accomplished portrait painter & artist. Tho she only began creating them recently, her minimal & evocative self-portraits (pictured thruout this article) capture the true essence of the Horror Hostess' sensual persona to perfection.

Ms. Nurmi informed Famous Monsters that tho her Vampira self-portraits are a recent endeavor, she's actually been creating artwork since early childhood.

from betty to pinup

"It's something I've always done, periodically. When I was in elementary school, and I was lonely, I used to do a lot of drawing, mostly of cartoons from the newspapers. Then, when I was 13 or 14, I got into an Art Deco period, when it was in vogue. I would draw

ustrat on by Ray Ferry

An extraordinary woman paints an extraordinary woman. Maila's portraits of her alter ego, Vampira, are quickly becoming sought after by collectors. Since her painting is only a hobby, her depictions of the cadaverous and curvacious First Lady of Late-Night Horror are all the more prized. (Upper right) Maila at the Hollywood premiere of ED WOOD.

Betty Boop & things of that nature. Later, when I was 20, I went out into the big wide world, I was the protegée of a newspaper cartoonist named Irving Hoffman. He worked in a famous New York newspaperman's building called Duffy's Tavern. I was struggling as a sort of left-footed chorus girl then, making $45 a week when I could get it, and making my own Christmas cards with a caricature of myself on them, and sending them to Irving and other cartoonists.

"Irving knew I needed money badly and he said, 'Why don't you do a booklet of your sketches and someone might buy it'. So I did. They were erotic drawings. Many newspapermen bought them; also the playwright Clifford Odets & other members of the Literati. It was around then that I also began painting things on neckties & perfume bottles as gifts. Back then it wasn't very serious. But I was always interested in art & artists. In fact, I posed for a number of artists & photographers as a model and was always very interested in their work."

revelation

Vampira revealed that she even posed for the great pinup painter Alberto Vargas, of Esquire and Playboy fame.

FAMOUS

"I posed for Vargas for 6 months on & off around 1950," said Ms. Nurmi. "But I don't think my likeness ever wound up in a published painting."

Once Vampira went on the air in Los Angeles, hosting schlock horror films & satirizing them with her trademark macabre asides, she began to occasionally draw herself for members of the production crew.

"At Christmastime, I painted Vampira neckties for the production crew," recalled Vampira. "I know a fellow who still has one, our lighting man."

a portrait for forryian gray

For reasons unknown, during all of the intervening years since her TV show, her work with Ed Wood and appearances in films such as THE MAGIC SWORD, Ms. Nurmi never put pen to paper or brush to canvas insofar as her alter ego was concerned. Not until 1993, when a screenwriter she knew asked Nurmi to paint a self-portrait, did she once again create an image of Vampira. Since then, more than a score of fortunate fans (including FM's own illustrious FJA, noted poster collector Ron Borst & others) have acquired an original Vampira for their crypt wall.

"Until it was suggested by this friend, I never really painted Vampira seriously," explained Vampira. "Oh, I had done a sketch here or there of Vampira, if I was going to make a dress or design an accessory for myself to wear. But that was just for reference."

graven images

Vampira creates her self-portraits working from still photographs. "They're generally painted on canvas board, in acrylic," she went on. "I even give some of them little mixed media touches, such as adding a bit of genuine graveyard earth to the board."

"ed wood" reaction

Before concluding our conversation with Vampira, we took the opportunity to ask her opinion of Tim Burton's ED WOOD, as well as of her own depiction by actress Lisa Marie, in the unusual biopic. And here it is, for the firstime anywhere in print:

"Well, I loved the movie. I just loved it," Vampira effused. "This is a purely subjective opinion but I was so engrossed by the black & white photography & the quality of the sets; to me it was like watching a 40s' movie. It gave me a pleasant feeling of nostalgia."

"And then, of course, there were the characters. I adored them all, even aside from the fact that I knew them personally. They were pretty close to accurate, sometimes very close. And Lisa Marie..she was super-sultry, which of course Vampira was too. I was mad about the way she looked, the way she behaved toward Ed. I thought she looked so beautiful as a blond. She has such a bearing. She's a real V.I.P., she has a presence; that was wonderful & very accurate. It's not assumed arrogance you know but part of your electrical energy, your DNA. And she's got it. I'm going to have to write her & Tim Burton a big fan letter."

Vampira fans! If you are a serious collector interested in purchasing a painting or a signed fotoprint by the original First Lady of Late Night Terrorvision, please send a self addressed stamped envelope to Vampira Art, c/o Dynacomm, POB 9669, N. Hollywood, CA 91609. Prices and a listing of available items will be sent. Please allow 3-4 weeks to receive a reply. —pub.

Vampira as she appeared during her days as the Reigning Queen of Terrorvision.

GOJIRA, GO!

time & time again, the resplendent reptile has brought tokyo to its japan-knees

I (FJA) was in Tokyo many years ago when an anniversary of Godzilla (whom the natives call Gojira) was being celebrated. At a department store near to my hotel a two-storey tall Godzilla had been created and there were perhaps 10 rows of seats in front of a large screen where one after another all 17 of the then extant Godzilla films were being projected nonstop to an enthralled packed audience. Surrounding the seats, on aisles either side, were displays of stills & posters from the numerous films, and there was a commercial table laden with Godzilla magazines, toys, fotos, posters, games and all manner of Godzilliana, enough to satisfy even the insatiable appetite of Don Glut, famous Hollywood collector of Godzillian gadgets & gewgaws.

Godzilla meets the press. Here he sings an Eddie Cantor favorite Japanese style: "If you knew sushi..."

40th anniversary

Godzilla was born in 1954. But whence came the name? Early on, FM checked into the story and discovered that it was a combination of the English word "gorilla" and the Japanese term for a whale, "kujira". But Eiji Tsuburaya, the creator of Godzilla,a set us straight: "At the time there was a tough-looking guy working on the Toho lot. His nickname was Gojira. We just adopted it for our monster. It caught on and certainly has immortalized him!"

the origin of the species

A prehistoric beast, awakened from a sleep of millions of years by the Bikini atom-bomb explosions, pulverized the metropolis of Tokyo and its terrified citizens. Following the phenomenal success of the picture—nothing that big had been seen since KING KONG in 1933—Toho released a sequel, GODZILLA RAIDS AGAIN, to Japanese theaters around America. There was an aborted plan to shoot some extra footage for an American version and I (FJA) recommended Ib (REPTILICUS, ANGRY RED PLANET) Melchior for the job. Melchior started scripting a film to be known as THE VOLCANO MONSTERS, uniting Godzilla & Anzilla in the Philippines and having them head for the USA. But this project vanished into the Realm of Unwrought Things and the Godzilla sequel was dubbed and eventually released in America as GIGANTIS, THE FIRE MONSTER.

repetitious reptile

The reptilian ruffian is preparing for yet another return to the silver screen in 1995. It is our fervent hope that the newest crew to tackle the task can infuse the old boy with new dignity & life. To summarize the 20 or so Godzilla films to date would test the patience of a Samurai swordsman so, for now, we'll touch on two of them which typlify the series. A battle of titans—BIONIC MONSTER VS. GODZILLA and a remake of the first feature, updated as GODZILLA 1985. Let these serve as a pattern for the plethora of paleonto-illogical (but exciting) stories.

the bionicreature & the japanese jiant

An ancient temple. The high priest's daughter dances and chants a traditional hymn to greet the day for a small group of visitors and her father. Suddenly, she sees flashes in her mind of fire and destruction. The shocking scenes cause her to faint.

astounding prophecy

Engaged in the excavation of a cliff for construction of an ocean exhibition, a young architect discovers a remote seaside cave. Exploring the cave, workers find a statue of a small lion-like monster & ideograms inscribed on the cave wall.

Experts are called in to decipher the cave writings and examine the statue. A young university girl leads the team.

The writings are found to be an ancient myth. The leonine statue is called King Seesaw. According to the myth, the king will appear to save the people if they are in danger of total destruction. (When two moons rise over the surface and cosmic disturbances & volcanoes erupt and a mountain floating in the sky appears, the prophecy will be fulfilled).

simian morphing

While the lion-monster statue is being transported for further lab study, a bandit breaks into the home of the principal professor and during a battle between the bandit & the professor's nephew the bandit is shot. As the bandit dies, his facial features begin to become ape-like.

His face disfigures!

clone of godzilla?

Tokyo is attacked by Godzilla. Ghidrah, the protector of the land, is awakened and he attacks his close companion Godzilla, much to the amazement & fright of the onlookers.

Godzilla defeats Ghidrah.

A second Godzilla emerges from the ocean!

The Godzillas meet and a battle commences. The first Godzilla blows up an oil refinery with his flaming breath. His skin begins to burn, exposing a metallic surface beneath.

He was not Godzilla at all, but the Bionic Monster in disguise.

The two battle while aliens watch the struggle on a television monitor and control the Bionic Monster's every move. The Bionic Monster can fly, dive and shoot rockets' laser beams & death rays at Godzilla. The Bionic Monster malfunctions and withdraws from the fight, returning to the alien spacemen's laboratory.

statue of limitations

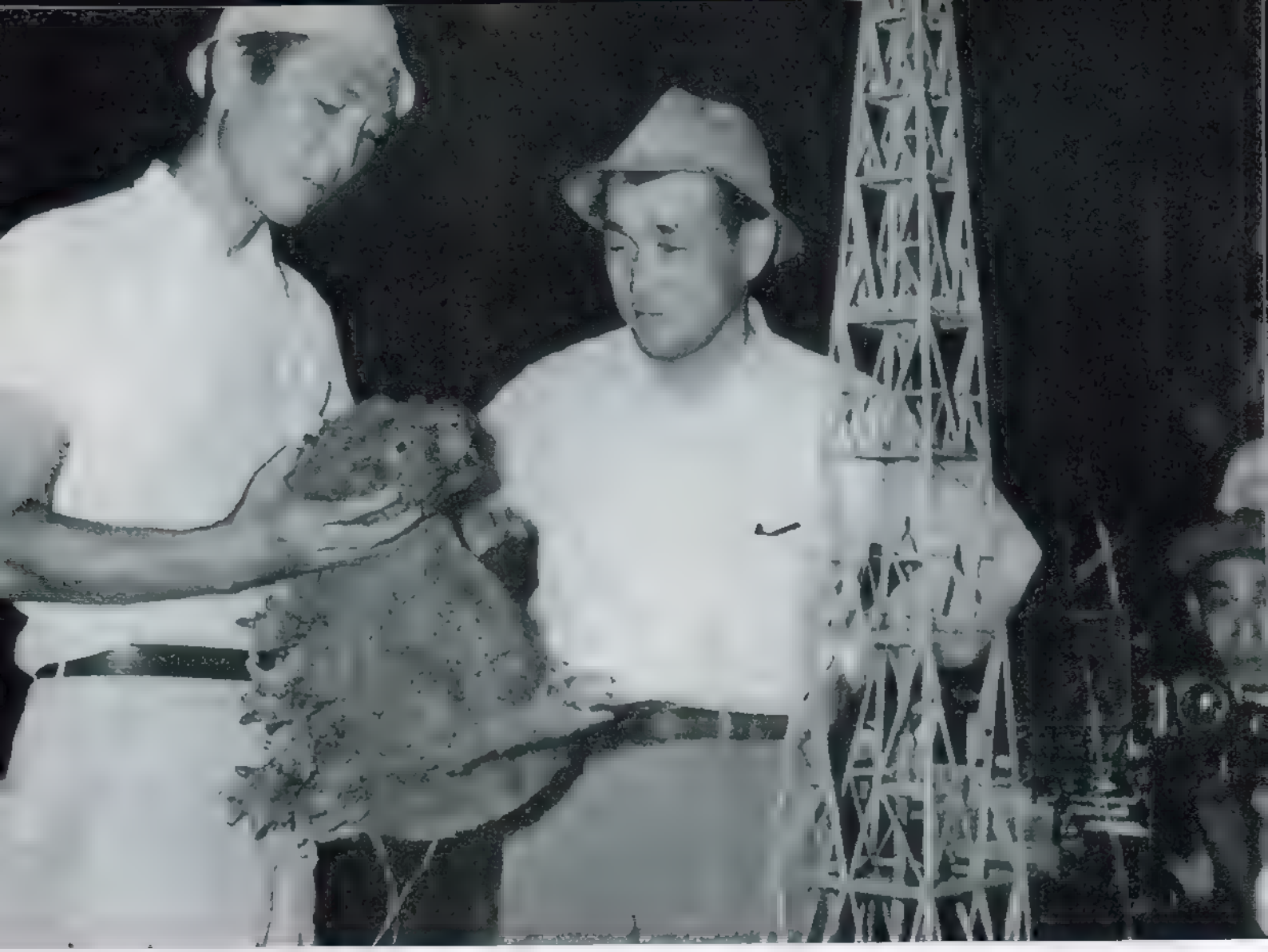
The alien invaders learn that the statue of King Seesaw is used in the ancient ritual to summon the monster in time of need to protect the people of Japan. The invaders try to steal the statue again but are liquidated by a bodyguard.

The statue is safely returned to its original place. The professor, who is an expert in space technology, experiments with metallic fragments found at the Bionic Monster battleground. He concludes that the material is a rare space titanium. He then is dispatched by the government to search for the Bionic Monster. While exploring the cavern where the statue was found, he is ambushed & captured by the hostile invaders. He is led deeper into the cavern to a secret underground complex containing a very advanced & sophisticated

Toho technician has a close encounter with the "king of the monsters."

Godzilla suits this actor just fine as Toho & Company demonstrate the fine art of movie-making.

Japanses poster for THE TERROR OF MECHA-GODZILLA



Toho technicians examine upper half of a mechanized Godzilla model. (GODZILLA, Toho, 1954)

laboratory. He is forced to repair the Bionic Monster on threat of death. Altho the professor realizes, once repaired, the Bionic Monster will return to its reign of death & destruction of Earth.

amazing revelation

In accordance with the deciphered information, the museum scholars decide to have the miniature King Seesaw placed at the ancient shrine, where it is positioned so that at dawn a ray of sunlight reflected from the eye of the statue will be cast on a seaside cliff.

At sunrise a laser-thin beam reflects from the eye of the statue to a distant cliff. The earth trembles, the cliff blows apart to reveal a mammoth King Seesaw at rest. The daughter of the high priest sings & dances to charm & awaken the mighty protector.

The professor, his daughter & newspaper reporter friend are held captive by the space aliens and placed in an infra-red thermal chamber to die a slow heat death. The bodyguards fight their way into the alien lab and free the captives.

confrontation

King Seesaw confronts the Bionic Monster and attempts to stop him in his path of destruction. They battle hard but King Seesaw is no match for the Bionic Monster's might & arsenal of weapons. The Bionic Monster knocks King Seesaw into a ravine, causing a small rockslide to cover the fallen king.

captured

The professor, the bodyguard & reporter launch an assault on the alien lab. They sneak in and try to gain access to the spacemen's controls of the Bionic Monster. They are all caught and chained to benches facing the television monitors & controls for the Bionic Monster.

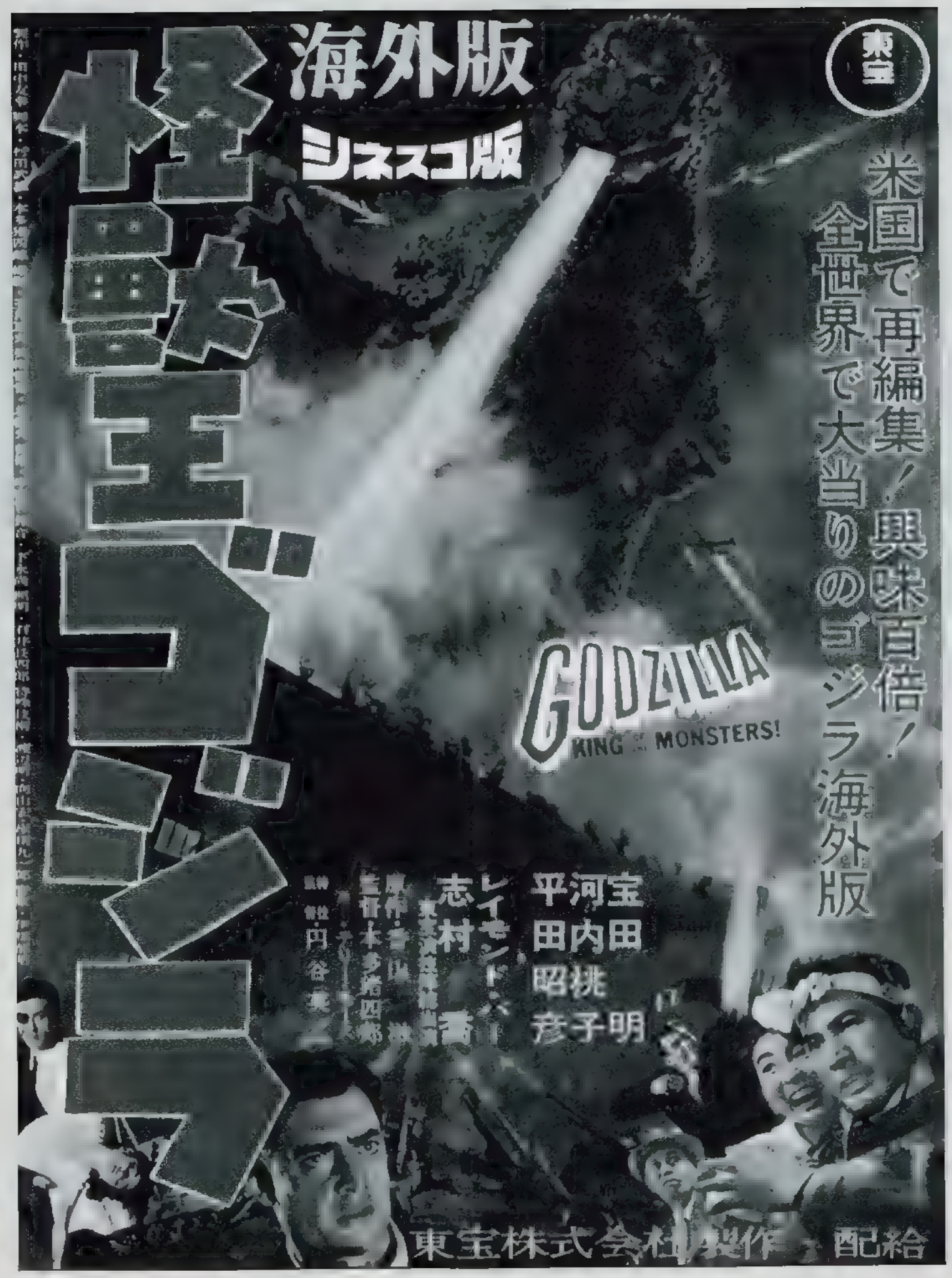
Godzilla emerges again to combat the Bionic Monster's killing-machines. They box and exchange rays of radioactive laser beams.

The Bionic Monster takes to the air like a missile. He bombards Godzilla, flying, diving and shooting his missile-claws into Godzilla's weakening body. The Bionic Monster then gyrates his body into an impermeable forcefield as Godzilla tumbles to the ground.

recuperation

A passing thunderstorm causes a bolt of lightning to flash across the sky. Godzilla rises & absorbs the electricity. His body lights up with a blue flame as he regenerates his powers.

The Bionic Monster then takes to the air.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King Seesaw pops out of a ravine to aid his ally Godzilla, forming a team to battle the evil Bionic Monster.

Godzilla transforms his new electrical energy into a powerful magnetic forcefield. The Bionic Monster attempts to retreat at the order of his alien masters but Godzilla keeps reeling him closer with his fabulous forcefield.

the b.m. loses his head

Back at the laboratory, the bodyguard frees his hands and attempts to free his fellow captives, while they all witness the monster battle. Godzilla seizes the Bionic Monster in a headlock while King Seesaw rams the Bionic Monster in his chest. The Bionic Monster tries to free himself but Godzilla twists his head around until he short-circuits and his head blows off. The Bionic Monster is defeated; the captives escape the aliens. The spacemen's laboratory explodes just as the captives are safely away.

happy ending - till nextime Godzilla returns to the ocean depths, King Seesaw goes back into the side of the cliff and is covered over by a gentle rockslide. At the shrine the professor, his nephew, the girl student & the bodyguard all join with the high priest & his daughter to celebrate the saving of the Earth and tranquility after the nightmare.

godzilla 1985

Our ace horrorwood reporter, Mark Carducci, tracked down the man who grabbed Godzilla by the tale and helmed the big screen retelling of the original.—4E

When New World Pictures decided to release the film that became GODZILLA 1985, it fell to "Anthony Randel", as his credit on the film reads (today known as Tony Randel, director of such films as HELLRAISER II and CHILDREN OF THE NIGHT and TICKS) to whip the film into shape for American audiences.

Recently, while in post production on FIST OF THE NORTH STAR, an adaptation of a hugely successful Japanese comic book, director Randel explained to Famous Monsters of Filmland how he re-tailored the Big 'G''s first film appearance in 10 years for U.S. consumption.

brave new world

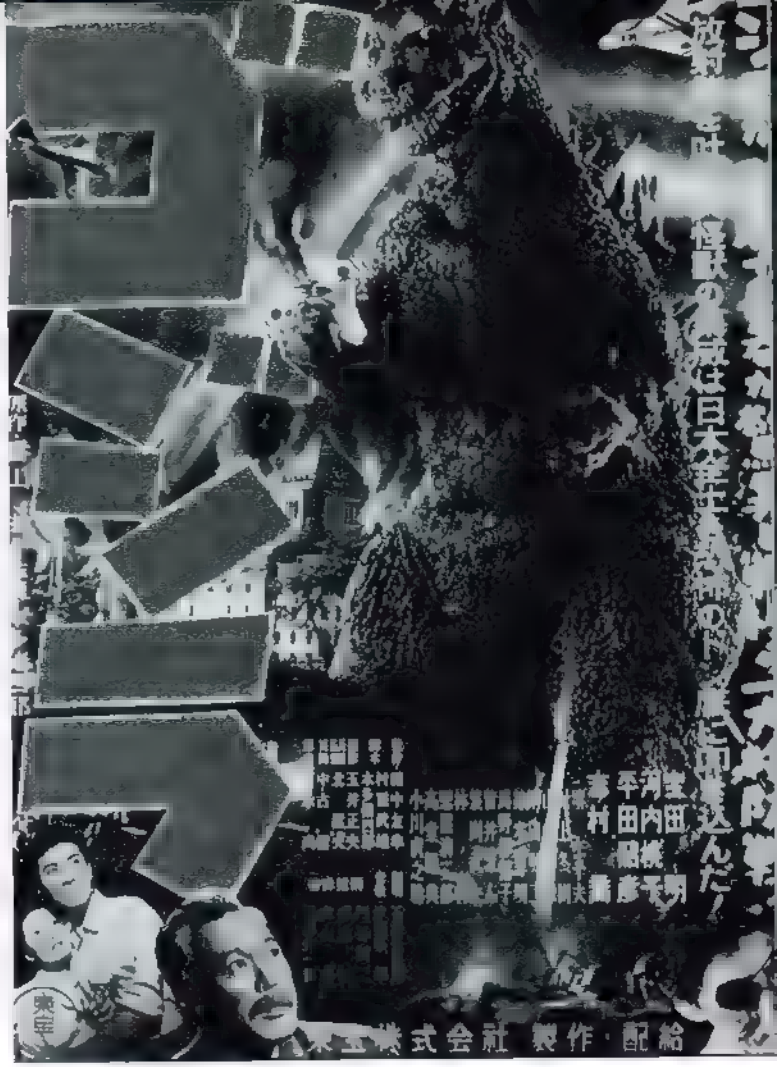
Mark Carducci: New World first purchased U.S. distribution rights to the movie, correct? Then you were asked to work on it?

Randel: Yes. It was called the RETURN OF GODZILLA in Japan. There hadn't been a Godzilla film at that time in at least 10 years. I think I suggested we call it GODZILLA 1985 because of the title of a film I'd seen as a kid which scared me—FRANKENSTEIN 1970, with Boris Karloff.

may we cut in?

Carducci: What were you doing at New World at this time?

Tony: I was then Director of Post Production. The head of Marketing & Distribution said he remembered that a few years ago Roger Corman bought a film called THE SUBMERGENCE OF JAPAN. He retitled it TIDAL WAVE and shot some additional stuff with Lorne Greene. So this fellow said, "Why don't you get Lorne Greene and shoot some additional footage we can cut into the film?" I said if we're going to do that, why don't we get Raymond Burr, because this very thing had been done with him in the original Godzilla. The movie starts off on a boat. This boat's attacked by Godzilla—of course, we don't see him in this scene—and then somebody comes aboard the boat to investigate. And finds the boat empty.



The poster for the original 1954 Japanses release of GODZILLA. On the left page is the modified art reflecting the addition of Raymond Burr for the American release. Toho was so impressed by the re-edited version distributed in the U.S. by Joseph E. Levine that they released that version in Japan a few years later.

character re-burr-th

We then transfer to a Tokyo newspaper. And at some point we found an opportunity to begin inserting the scenes with Raymond Burr.

I produced the American footage and supervised the re-cutting & dubbing into English and all that. It was pretty simple. It was obvious where you could insert new things with Burr. And if you look at the finished film you can easily realize that the scenes we added absolutely don't need to be there, they're just sort of commenting on what's going on. But somehow it all fit.

always room for one war

We released it the year after we did THE PHILADELPHIA EXPERIMENT. And in that film there's a big scientific war

Not ones to let a good thing go unexploited Toho created this pseudo Godzilla for THE MYSTERIANS (1958)

room set, with rows of computers & screens on the walls. What I did was, I took that shot of the war room from PHILADELPHIA EXPERIMENT and built our set behind it. So we had a set where Raymond Burr and our military people were, and whenever we cut to the reverse it was from THE PHILADELPHIA EXPERIMENT. And in the big screens we inserted maps of Japan and shots from the original GODZILLA, in black & white. It was fun.

serious issue ray'sd

Carducci: Were you on set when Raymond Burr was working?

Randel: Yes, I was. He took it all quite seriously. He was very political and his orientation was very anti-nuclear war. The movie was in line with the way he felt about such issues, so he took it seriously. For him it was more than just a lark.

Carducci: Who directed the scenes?

Randel: Bob Kizer. He's done several features, including HELL COMES TO FROGTOWN.

Carducci: Did Burr discuss the original?

Randel: No, but I know he got a big kick out of what we were doing. He didn't reminisce about the original, except to say that he never imagined he'd be experiencing deja vu and doing it all over again. I was thrilled to be involved in this appendage to movie monster film history, since I'd grown up with Godzilla movies.

what's in a name?

Carducci: Burr's name in the original was Steve Martin, which at the time was innocuous enough. But by the time you did GODZILLA '85, the actor/writer Steve Martin was famous. How did you deal with the name?

Randel: We never called him Steve Martin. We just called him by his last name, Martin, or sometimes Mr. Martin, to avoid unintentional laughter. Which is almost impossible anyway in a Godzilla film, you get the unintentional laughter anyway, because of the dubbing & dialog. The way words are formed in Japanese is just so different from English.

give me liberty

Carducci: How long did the scenes take to shoot?

Randel: 3 days; one day with Raymond Burr. We took a lot of liberties with the story. In the Japanese version there's almost a nuclear war because of the Russians and the Americans having these nuclear satellites. In our version, we rewrote it so that it looked like everything was completely the Russian's fault. It was a very Reagan-era movie.

weird tale

Carducci: Did the Japanese have any involvement in what you were doing, and what did they think of it?

Randel: No involvement. I never really found out what they thought of it. What we inherited was a 107-minute film; what it became was an 88-minute film, including 12 minutes of new material. We basically just left the fun stuff. I remember it played pretty well with audiences: people enjoyed it and it received a lot of those "This is pretty stupid but it's funny" kind of reviews. Rarely am I asked about it and I appreciate the opportunity to talk about this weird aside in my career.

FAMOUS MONSTERS

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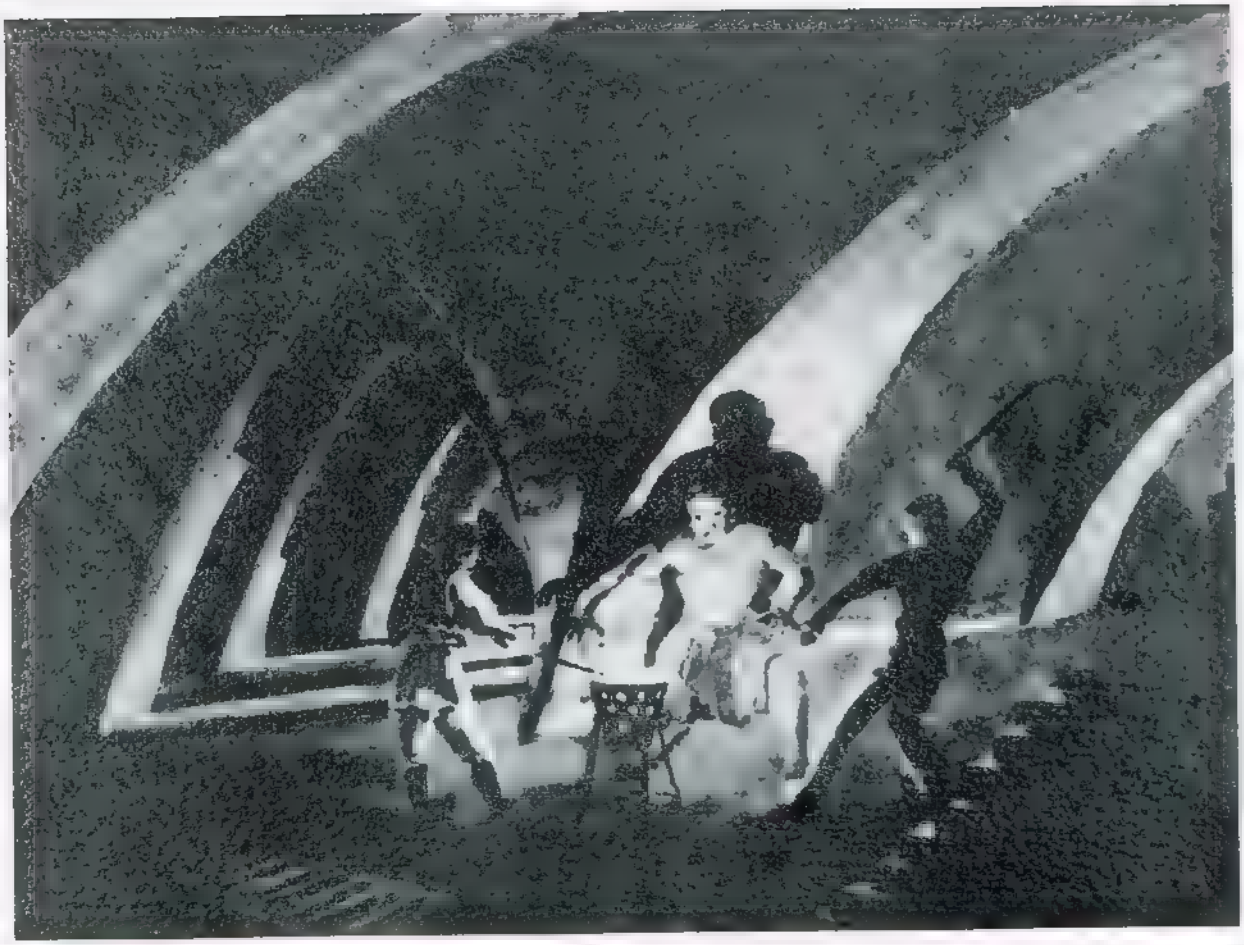
FRANKENSTEIN
long lost treasure found!

meets the ART DIRECTOR

Charles Danny Hall—a name perhaps unknown to many readers altho he was responsible for some of the most important contributions to the horror film genre. As the art director at Universal Studios during the halcyon days of their chiller classics he was undoubtedly involved in designing the "look" of that studio's most memorable films...the visions that set the style for Gothic horror to this very day. On the following pages, we present a portfolio of some of his original sketches for the 1931 production of FRANKENSTEIN. These were recently unearthed from deep within the hidden recesses of the Ackermansion.—4E



As with any film, the "look" of the production will undergo a series of evolutionary changes as time, materials and budget allow. You'll enjoy comparing these sketches to their counterparts in the final film. Despite the modifications in some scenes, the finished product bears the signature style of Charles Danny Hall—one of Horrorwood's unsung heroes.

(Clockwise from right: 1. Design sketch for the mill interior. 2. Hall's concept for the climactic cremation of the creature. 3. The parlor of Castle Frankenstein. 4. Concept for the "meeting of minds" between the creator & the created. Note the high, Gothic arches reminiscent of the subterranean cellars of Carfax Abbey in DRACULA.

SOUNDS OF THE IMAGI-NATION

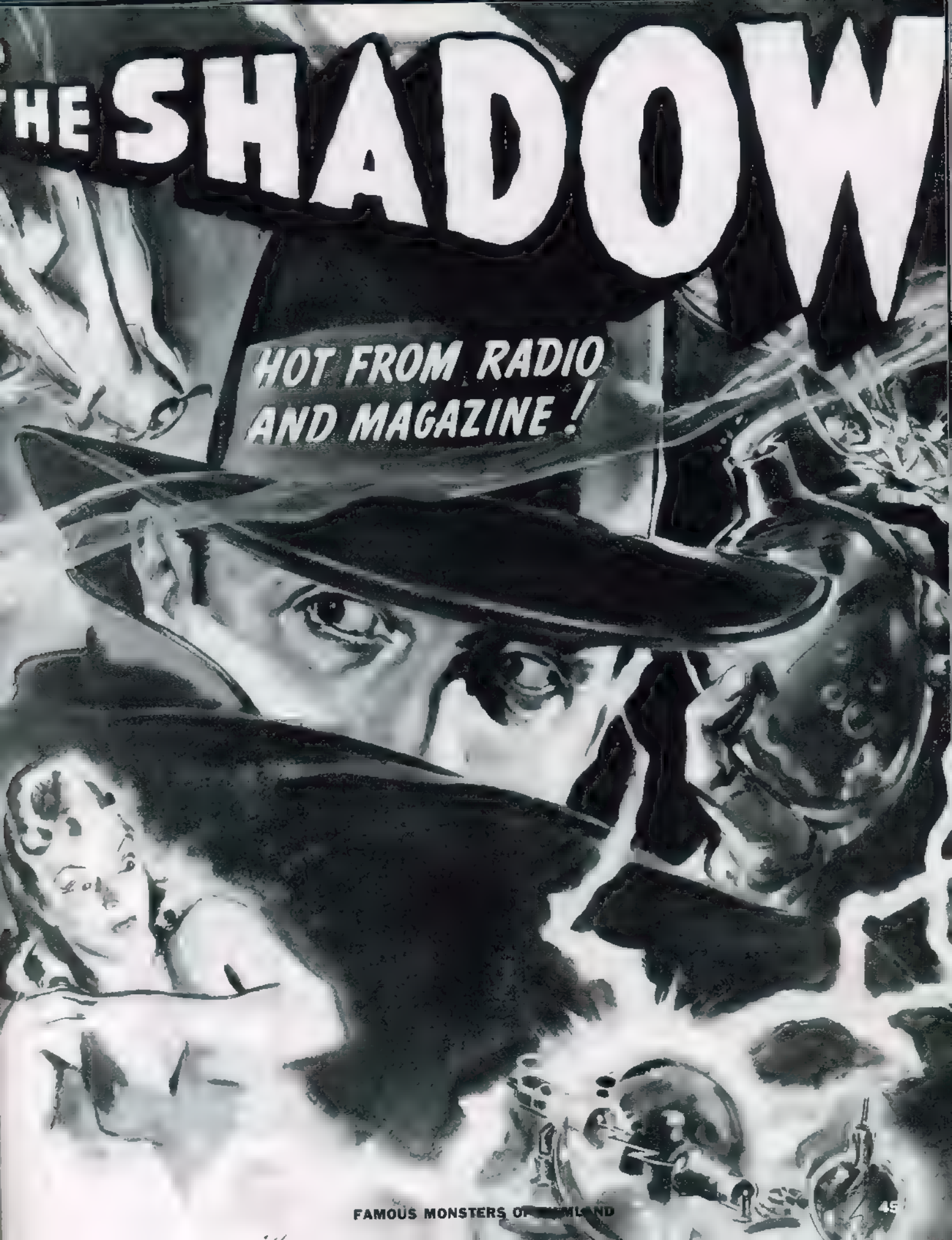
by frank bresee

Little known episodes of Horror, Sci-Fi, & Suspense from the Ghoulden Age of Radio

WHAT EVIL LURKS IN THE HEARTS OF MEN?

the mystery man returns to prove he's still the invisible man!

THE SHADOW returns from the shadows. The big screen epic, starring Alex Baldwin, has proven once again that the formulas of old-time radio shows still work...still play well with audiences 30, 40 even 50 years after their debut! It's no accident these characters hold their appeal for today's audiences. It's not nostalgia (I doubt many of the parents of today's fans of THE SHADOW were around during its initial radio run!) No, it's quality. It's the timelessness of intrigue & suspense built into these programs that keep writers challenged and new generations coming back for more. You readers of this magazine are a special breed of fan...willing to look beyond the seemingly "camp"


THE SHADOW
HOT FROM RADIO AND MAGAZINE!

RUTHRAUFF & RYAN *Inc.* ADVERTISING

RADIO DIVISION

CLIENT: D. L. & W COAL COMPANY

PROGRAM: "THE SHADOW"

BROADCAST: #1
DATE: Sept 26, 1937
NETWORK:

Music Hooves of Fate.

SHADOW: WHO KNOWS what evil lurks in the hearts of men. The Shade knows ----- LAUGHS.

ANNR: ~~Blue Coal (etc.)~~ .... presents the Shadow! A man of mystery who strikes terror to the very souls of sharpsters, law-breakers and criminals. (FADE)

(MUSIC UP FADE OUT)

ANNR: ~~All signs point to a severe winter. Be prepared! Remember, your furnace was designed to burn anthracite coal. So if you want to be sure of even, dependable, healthful heat in any kind of weather ...~~ insist on 'blue coal' ... America's finest anthracite ~~the coal that is colored a harmless blue at the mines for your protection!~~

30 second opening commercial

(MUSIC UP AND UNDER)

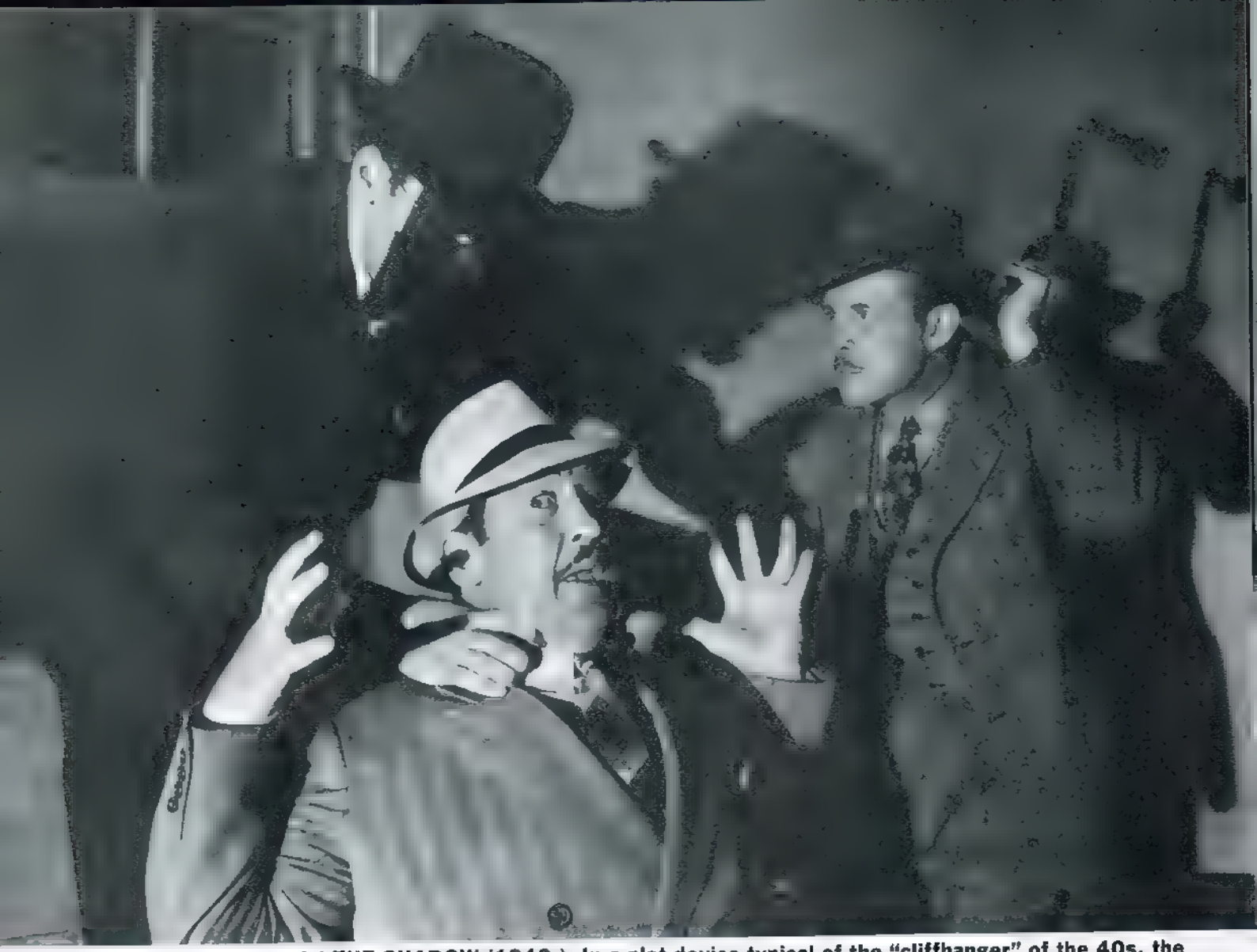
VOICE: No, kiddin'! Dis guy comes up on yer and yer can't see him. Yer reach for him and he ain't there .. and all the time, he's talkin' to

2ND VOICE: Aw, that's screwy. No guy kin do

VOICE: Yeah? Wait'll he gets to you, some yer right, pal - He kin read yer m yer gonna do before you know it, y

(Frank Bresee Collection)

The first page of the actual broadcast copy of the script for the very first program of THE SHADOW. (Inset) For syndication purposes, the programs were distributed to affiliate radio stations on vinyl records bearing the distinctive SHADOW logo seen here.



Still from Columbia serial THE SHADOW (1940.) In a plot device typical of the "cliffhanger" of the 40s, the hero (Victor Jory, in mask) leaps into action, snaring a crook (Verteran "B" Western Heavy Charles King), but oblivious to the immediate danger...in this case someone about to tire (iron) him out.

portrayals of the past and experience the magic of those chilling days of yesteryear.

the shadow—yes!

It was in the early 1930s that magazine publishers Street & Smith began sponsoring a weekly radio program to call attention to their new "detective story" magazine. The announcer for the program was "The Shadow", an ethereal voice who also acted as the narrator for the stories.

"The Shadow" as host caught on with the listeners right from the start, so much so that Street & Smith, recognizing a good thing, began publishing a bi-monthly Shadow magazine. It was to become a regular feature for years to come. As a matter of fact, the magazine sold more than 300,000 copies of each issue.

weekly/strongly

Of course it wasn't long before "The Shadow" was recruited for his own weekly half-hour radio program, which began in 1932.

The program featured "The Shadow" (who was in real life Lamont Cranston) and his "friend & constant companion" Miss Margo Lane. The half hour also featured assorted characters, including Shrevie the cab driver & Police Commissioner Weston.

the invisible man

In the radio version, "The Shadow" had the ability to "cloud men's minds so they could not see him". This made him invisible to everyone around him. I once asked Bret Morrison, the actor who played "The Shadow" for the last dozen years of the "live" broadcasts, if he ever made himself invisible and tickled Margo. You get the picture. He told me he never thought of that, but if the program were still on the air today the stories might be R-rated.

4 shadows

As Shadow historian Anthony Tollin pointed out to me at a recent meeting of collectors of radio memorabilia, The Shadow was originally played by radio actor James La Curto, then Frank Readick Jr. or Robert Hardy Andrews, depending on the year of the broadcast.

Beginning in September 1937 Orson Welles joined the cast for a 26-week series. Six months later it became difficult for Mr. Welles to continue with the roles, as he had com-

Recreating an original "Shadow" program is (l to r) Frank Bresee with Tony Pastor, Bret Morrison (as The Shadow) & Mary Foran in a TV special in 1979. We're planning to stage a another such demonstration of "live" radio at the Son of FM Con in May.

menced his Mercury Theatre broadcasts. (Both shows were broadcast on Sunday, "The Shadow" from 5:00-5:30 p.m. and the Mercury Theatre on CBS from 8:00-9:00 p.m.).

"war of the worlds" boost

By the time October 30th rolled around and Welles did his "War of the Worlds" broadcast, he became the most famous personality in America, and this undoubtedly helped "The Shadow" program obtain an audience rating which instantly turned the program into a classic.

When "The Shadow" returned on the air the following year, Bill Johnston became "The Shadow", a role that lasted until 1943. Another actor that also played the role during that time was John Archer (father of film star Anne Archer).

from '45 to '54

The best-remembered voice of "The Shadow" was Bret Morrison. He began his long run in September of 1945 and was to continue until the final program on December 26, 1954.

Over the years the part of Margo Lane was played by, among others, Agnes Moorehead, Gertrude Warner & Margo Stevenson.

danger - pun ahead

Bret Morrison appeared on my "Golden Days of Radio" show many times, and one of his favorite stories involved "The Shadow."

"For many years the broadcast originated in New York. The program was presented in front of a 'live' audience."

Bret told me that every Sunday afternoon as he stepped up to the microphone the control room clock would indicate 5 o'clock. He said, "Frank, I was the original 5 o'clock shadow!"

And indeed he was. Many of those programs that were broadcast so long ago were also recorded and today are re-broadcast on hundreds of stations across the nation.

What evil lurks in the hearts of men? The Shadow knows. And now, so do you!

Frank Bresee's "Golden Days of Radio" show can be heard each week on the Armed Services Radio Network. Check newspapers for station & time in your area.—pub.

THE Shadow ON THE AIR

Shadow fans who enjoy hearing this great character in his radio performance can continue to listen to The Shadow broadcast throughout the summer on a large list of stations. The Goodrich tire dealers are the sponsors of the program for the summer months, and the shows come over the stations listed below, and others which we have not received in time for publication, at hours which are listed in your local radio programs. Please check with your local newspaper, or your Goodrich tire dealer, to make certain of the day and time.

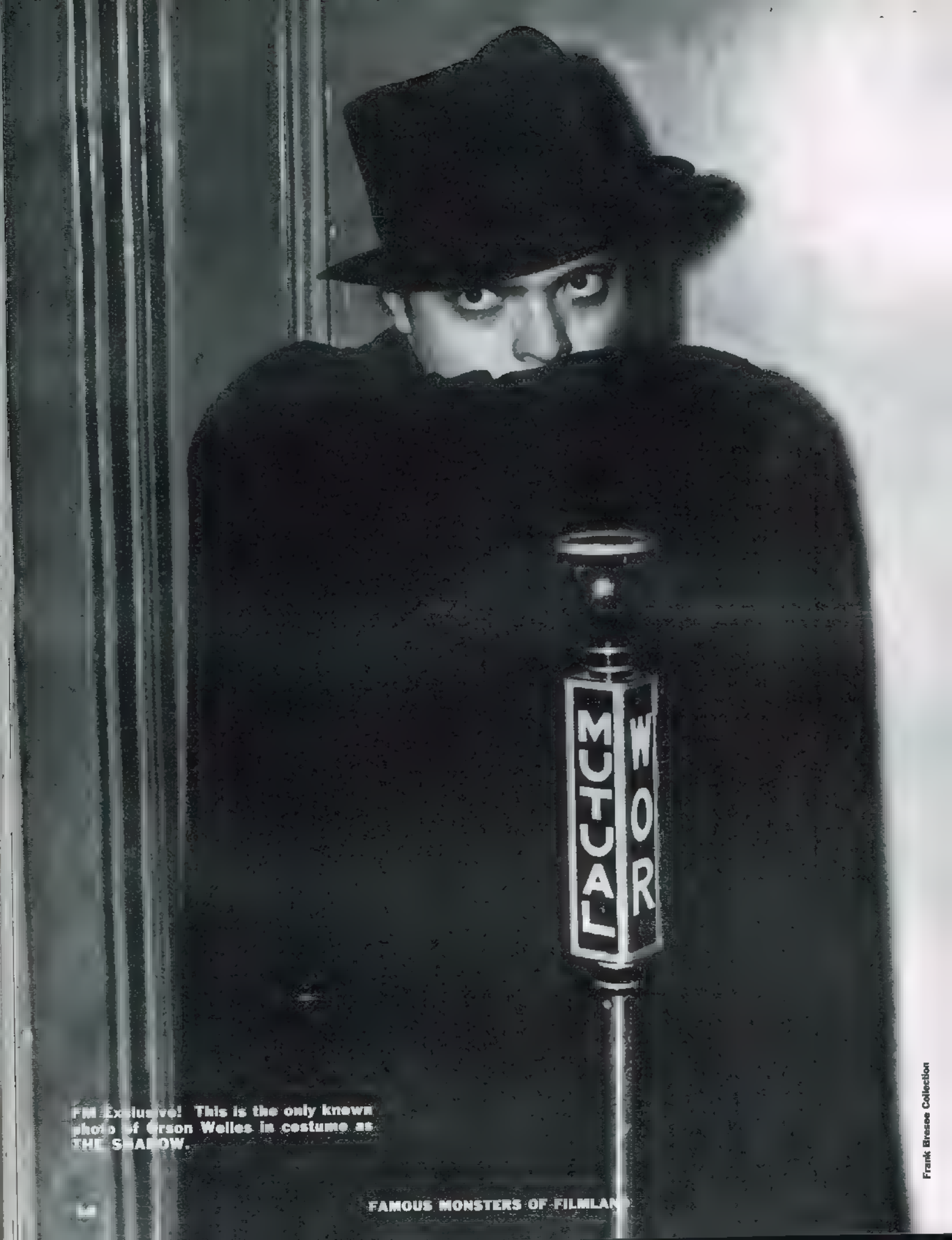
WHMA . . . Anniston, Alabama
KWJB . . . . Miami, Arizona
KVOA . . . . Tucson, Arizona
KFXM . . . . San Bernardino, California
KROW . . . Oakland, California
KFXJ . . . . . Grand Junction, Colorado
WDBO . . . Orlando, Florida
WTOC . . . Savannah, Georgia
KSEI . . . . . Pocatello, Idaho
WDWS . . . Champaign, Illinois
WMBD . . . Peoria, Illinois
WREN . . . . Lawrence, Kansas
KALB . . . . . Alexandria, Louisiana
WJBO . . . . Baton Rouge, Louisiana
WJMS . . . . Ironwood, Michigan
KFVS . . . . . Cape Girardeau, Missouri
KGBX . . . . Springfield, Missouri
KGVO . . . . Missoula, Montana
KGEZ . . . . Kalispell, Montana
KRQA . . . . Santa Fe, New Mexico
KGGM . . . Albuquerque, New Mexico
WWNC . . . Asheville, North Carolina
WDNC . . . Durham, North Carolina
KGCU . . . . Mandan, North Dakota
KRMC . . . . Jamestown, North Dakota
KOVC . . . . Valley City, North Dakota
WALR . . . . Zanesville, Ohio
KOOS . . . . Marshfield, Oregon
KMED . . . . Medford, Oregon
WFBG . . . . Altoona, Pennsylvania
WHJB . . . . Greensburg, Pennsylvania
WJAC . . . Johnstown, Pennsylvania
KABR . . . . Aberdeen, South Dakota
WJHL . . . . Johnson City, Tennessee
WROL . . . . Knoxville, Tennessee
KTSM . . . . El Paso, Texas
KSUB . . . . . Cedar City, Utah
WLVA . . . . Lynchburg, Virginia
WJMC . . . Rice Lake, Wisconsin
WPAR . . . . Parkersburg, West Virginia
KDFN . . . . Casper, Wyoming

If your local Goodrich dealer is not in this list, call him and ask that he put The Shadow on the air in your locality. He will appreciate your interest, and most likely put the show on for you and your friends.

Remember—during the [illegible] you can get the [illegible] drich and The Shadow. And, summer or winter, in mystery novels by reading The Shadow Magak your dealer to reserve your copy!

(Frank Bresee Collection)

An original broadcast schedule of affiliate stations carrying THE SHADOW during its summer airings, sponsered by Goodrich Tires & an admission ticket to see the show as it was broadcast. Nothing beats the thrill a performer experiences when working in front of a live audience and radio is no exception.



FM Exclusive! This is the only known photo of Orson Welles in costume as THE SHADOW.

Frank Bresee Collection

YOU AXED FOR IT!

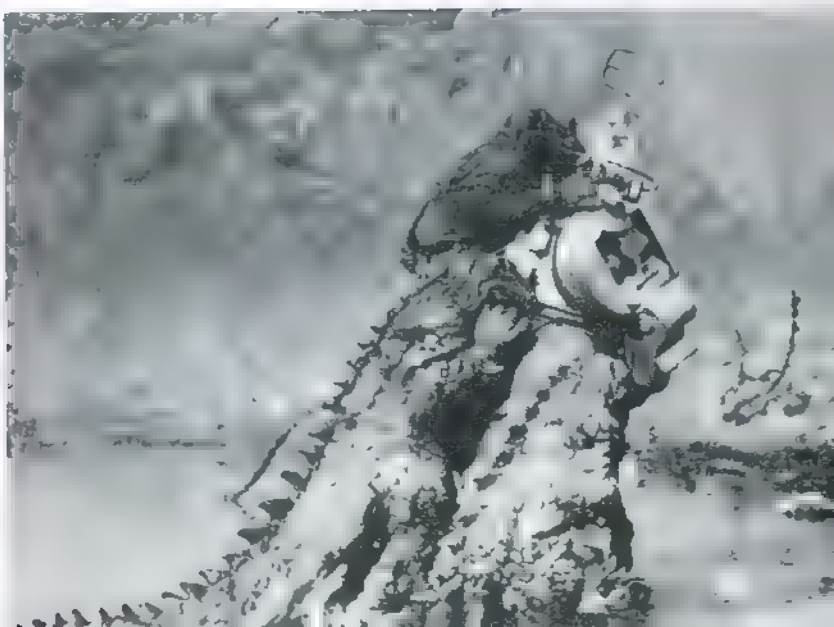
Got a particular favorite film or fiend you'd like to see featured in FAMOUS MONSTERS? Good ol' Dr. Acula would love to sink his fangs into your request.

Address your request to:
FAMOUS MONSTERS OF FILMLAND,
Dept. UX4, #204, POB 9669,
N. Hollywood, CA 91609.

FJA & Christopher Lee "wax" enthusiastic over a figure of Dracula in The (fabulous) Magic Castle in the Horrorwood Hills.

The Horror Hall of Fame will always revere the archetypal Baron Frankenstein as England's Colin Clive, seen here in a shot from HISTORY IS MADE AT NIGHT.

On the set of **THE MASK OF FU MANCHU**, Boris Karloff entertains visiting members of the English Cricket Team, of which he was a fan. To Boris' right is Lawrence Grant; in the center, the lovely Myrna Loy; seated at the lower right of the foto is David Torrence and Aubrey Smith (in stripes.)



Scene from the Russian SF film **PLANET OF STORMS (PLANETA BURG)**, a film which, with some nifty editing and additional scenes, Roger Corman used as 80-85% of his **VOYAGE TO THE PREHISTORIC PLANET.**

TALES FROM THE SCRYPT

behind-the-scenes on the top-rated '94 season opener of the popular hbo series!

by director bill malone

When I received the call from Gil Adler saying that he wanted me to direct an episode of Tales from the Crypt I was, of course, delighted. I rushed over to his office, which at that time was at the Burbank Airport. Mr. Adler was in the throes of producing a big budget feature (DEMON KNIGHT) based on Crypt which was shooting in an aircraft hangar. This was the only space available that was large enough to house the giant sets. I picked up the script that was to be shot as episode three for this season, the title being "Only Skin Deep".

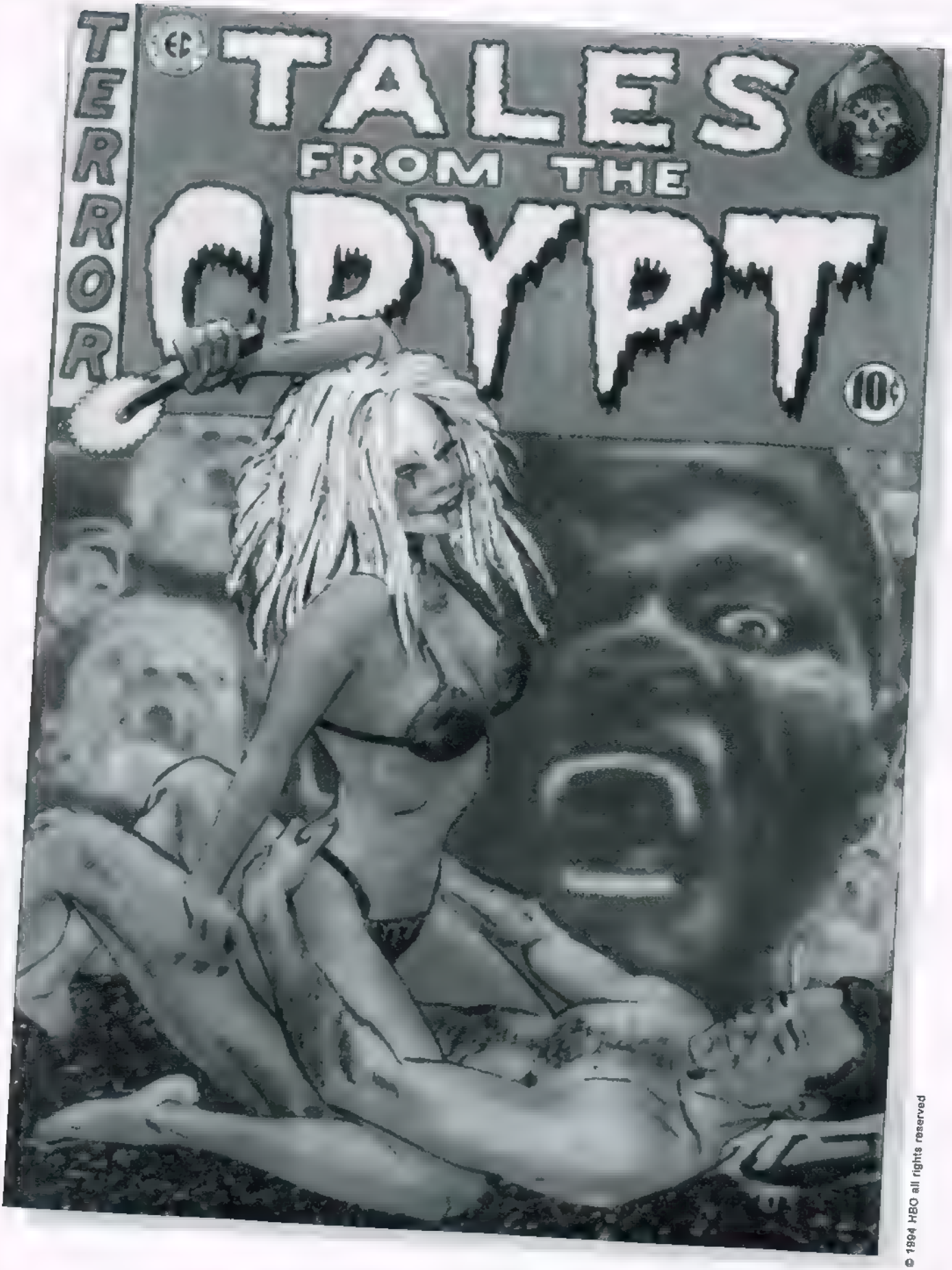
it's in "the bag"

After reading the script, I was elated. The story was simple but effective and had enough space in it to allow for a visually interesting treatment. I was determined to pull out all the stops. The story was about a guy who has a history of abusing his girlfriends. He goes to a Halloween party and as he's leaving he meets a strange girl named Molly. Molly wears a mask and is dressed in costume as a "body bag". Entranced by her charms, he returns with her to her apartment. Soon they are making "love", all the time keeping their masks on. I won't tell you the end in case you haven't seen it yet but our hero (in true Crypt fashion) gets his just reward.

I had a story-meeting with Gil Adler and Alan Katz (co-producer), who were great and encouraged me to do the show with whatever style I saw fit (the only limitations being the 4-day shoot & the budget).

deco decay

Artistically, I pinpointed several potential problem areas, the main ones being Molly's apartment & her mask.

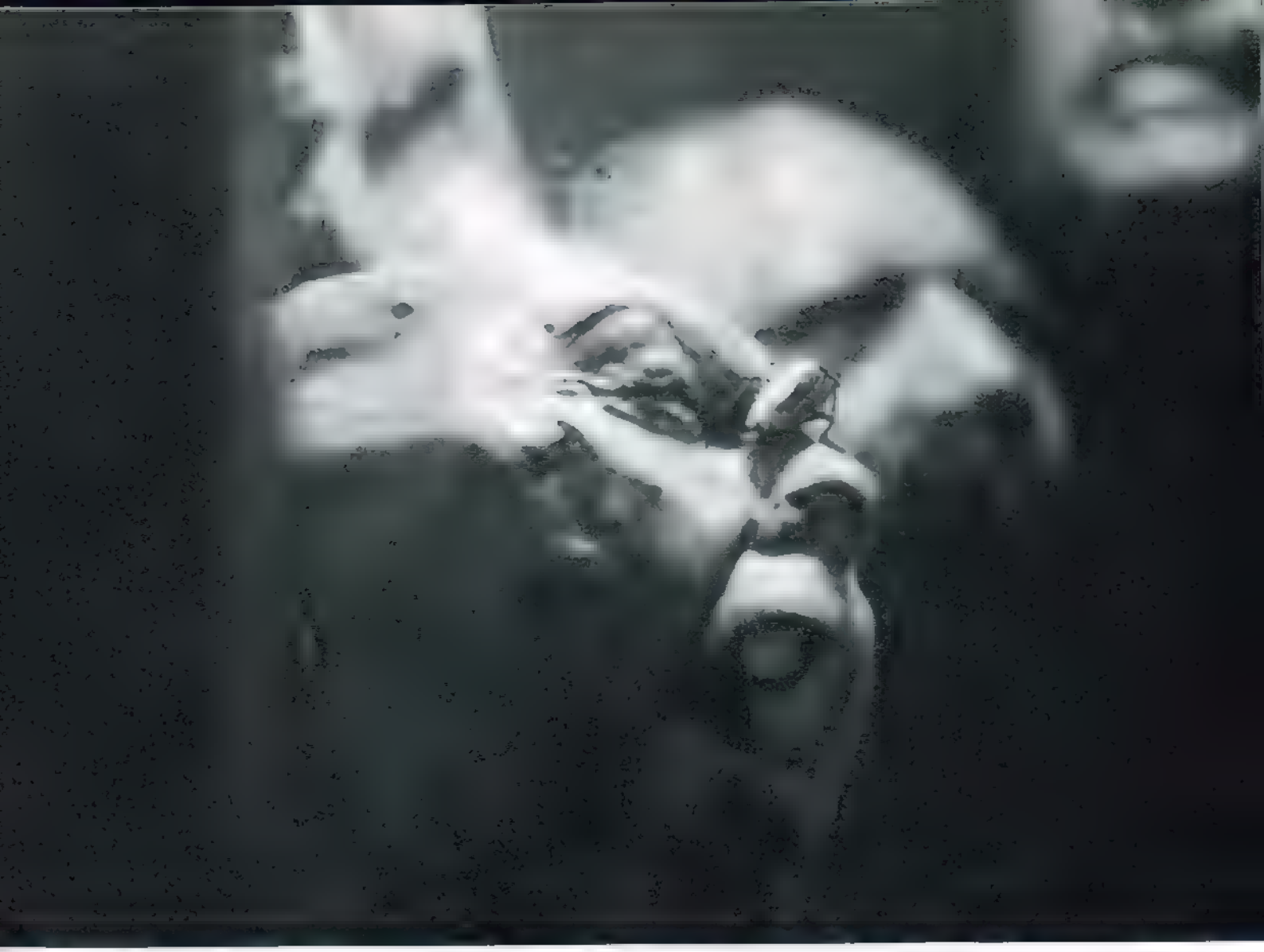


© 1994 HBO all rights reserved

In the best comicbook tradition, this art was created especially for the "Only Skin Deep" episode of the HBO series. (Note: readers under 17 should not look at this page. Readers over 17 should not stare at this page.)

You find public relations duties are an important part of your job as a director. In the shot above I'm trying desperately to look intent long enough for the photographer to get this "candid" shot. (That's director Mick Garris (The Stand), his wife Cynthia who stopped by to visit me & our Script Supervisor Mary Wright.)

I try to make the actors aware of all the subtle elements of their environment so they have as much information as possible to use in their portrayals..."See this? This is a door." Seriously, I was fortunate to work with a top-notch cast (here it's Peter Onorati as Carl) and crew and we had a ball filming the episode.



A member of the Screen Cockroach Guild does his thing on some members of Molly's "collection". When budgeting for film you need to consider expenses such as extras. We were lucky the script only called for this cameo. If the cockroach had had any lines, the budget would have gone up.

In the script, her apartment is described as "nothing special". I saw Molly as being a kind of urban scavenger. My thought was that she had appropriated the "attic" of the Chrysler Building. I saw it as a large space existing in sort of Art Deco decay. Production Designer Greg Melton came up with some sensational designs. In the back of my mind, tho, was the nagging thought that this was going to get too expensive. I came up with an alternate plan just in case. Any good director will tell you it's always a good idea to have a backup plan for everything. Sure enough, when the blueprints for the sets hit the budgeting department, we got the call. The alternate plan went into effect. This was to build a large but totally empty decaying set. It occurred to me that she might live in an old abandoned office building or warehouse. As the set took shape, I knew this was the right approach.

double challenge

I wanted to challenge not only the Art Dept. but also the Camera Dept. The set was built without any windows and no practical light sources. The only way to light the set was to be arbitrary with overhead box lights called "coops" (we still don't know where that light came from—skylights, maybe?). The only other light came thru holes broken in walls, shining thru the lath. I had an idea that maybe her apartment was near a place like the old Pacific Ocean Park, which was an amusement park on the ocean. Levie Isaacks, the Director of Photography, came up with a series of lights that could constantly move outside, throwing shifting shadows on the walls. The effect was great because even if the camera was stationary (not something I like to do very often) the image still seemed to move.

hello, (dead) dolly

The next problem was to come up with a mask for Molly. This is where my years at Don Post Studios paid off. In the script, Molly's face is described as being just a blank with pinholes for eyes, nose & mouth. I realized that if I made it look like this, it would not be very expressive and would ultimately be uninteresting. Ideally, her face should be pretty & scary at the same time. This would depend on what angle she was shot at and where the light was. I researched a lot of old doll books and found a foto of a wooden doll from the 1750s. It had just the right creepy look. I did some sketches based on it and turned them over to makeup effects wizard Todd Masters. I told Todd to make her skin look like cracked

TALES FROM THE CRYPT - "Only Skin Deep"

My storyboard for the "love scene". Every shot is worked out in advance to save time and insure that the shots will fit together as a complete sequence.

One of the more pleasant aspects of sitting in the director's chair on a horror show is the opportunity to work with some of the loveliest women in showbiz. Here I am between shots with my lovely leading lady. On second thought, maybe I'll try a Western next. (That's the incredibly beautiful & talented Sherrie Rose under that mask!)

porcelain. This would add to the "broken doll" look I thought the character should have. Todd came back a week or so later with a terrific Molly. The next step was black contact lenses that actress Sherrie Rose (Molly) would wear. These turned her eyes into dark empty pools and completed the dead doll look. This effect was creepy even in person.

cast your fate

Putting all these elements together turned out to be great fun. Whether the final result is good is something that ultimately has to come from you. I only hope you enjoy it.

In directing class they tell you "90% of directing is casting". This is the truest statement I've ever heard about film making. Without talented actors, all the design in the world comes to nothing. So I just want to take a little space to thank Sherrie Rose, Peter Onorati (Carl), Diane Dilascio (Linda) & Stephen Liska (Bob) for their great work.

In the future, as my schedule allows, I'll try to answer any production questions you budding directors might have, so drop me a card c/o DYNACOMM and watch for my next installment in this exclusive FAMOUS MONSTERS "Directors On Directing" series.

"Only Skin Deep" will be rebroadcast January 7 at 11:00pm on the Fox Network (Check local listings)—4E

Carl discovers Molly can really cut a rug. Not to mention a date! (© 1994 HBO, Foto by Doug Hyun)

RSVILLE... HEADLINES FROM

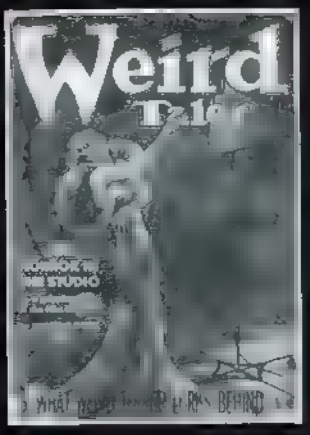
GIVE A LISTEN

If you like Lon Chaney, you'll love the tribute to the Man of a Thousand Faces, "Mr. Monster Waits in Heaven for a Letter to an Angel" as movingly recorded on audiodisc by Princess Catherine Oxenberg, whom you should remember from the cinemadaption of Bram Stoker's LAIR OF THE WHITE WORM. To order call 1-800-869-0656; mention you saw the notice in FM.

* * *

PUMPKINHEAD MEETS HELLRAISER

Mark Carducci, who penned the script for PUMPKINHEAD, and Pete Atkins, who cobbled together a couple of HELLRAISER films, as collaborators have secured the film & TV rights to the pulp magazine Weird Tales (first published in 1923) and are in negotiations with a well known feature film director to coproduce a series of supernatural stories from the pages of WT for primetime TV. Watch these pages for the latest fastbreaking developments on this story.



TV Bound

* * *

MUNSTER'S THE WORD

Kevin (ALIEN NATION, the telefilm) Burns is known to be The Munsters #1 fan. He's busy working on making arrangements to bring a kingpin personality from the original series out to LA for the Grand FM Con in May. In other developments, Kevin reports that a combination Munsters & Addams Family Fan Club has been formed with postcards, T-Shirts, record albums, Gold Membership Card & other goodies for members. For details send a SASE to Louis Wendruck, POB 69A04, W. Hollywood, CA 90069.

* * *

Prowse—Governor's Chief Henchman

FOND FAREWELL

David (Darth Vader) Prowse represented imagi-moviedom at the funeral of Peter Cushing. Afterward, he tells FM, 20,000 inhabitants of Peter's little hometown of Whitstable, England, lined the streets as his casket passed by his admirers & mourners. It was fitting, indeed, that, with Peter and Prowse having acted together in STAR WARS, Prowse should have been on hand to bid him good-bye as he went to join Boris and Vincent.

IT WAS A BLAST

—The Back to the Past 3-day celebration in Pasadena, Karloffornia, over the weekend preceding Halloween. The Hounds of Autograffia (aka autograph hounds) had a field day as they were able to meet Terry Moore (MIGHTY JOE YOUNG) Udo Kier (ANDY WARHOL'S DRACULA), David Prowse (HORROR OF FRANKENSTEIN), Ann Robinson (WAR OF THE WORLDS, ROCKY JONES - SPACE RANGER), Robin Curtis (STAR TREK), Jonathan Haze (THE LITTLE SHOP OF HORRORS), Sara, Bela and Ron (of the Karloff, Lugosi & Chaney clans, respectively) and, of course, the editor extraordinaire of your screamag magnificent!

Udo Kier—remembering Andy's Gang

* * *

DINO-SCORES

Looking to rack up additional points for the dinosaur mania it created, RETURN TO JURASSIC PARK is scheduled for 1996. (A local Holly-wit has observed that audiences had a love-it or leave-it attitude toward JURASSIC PARK: "The movie either thrilled you or it made JURASSIC!") Our own "Don"osaur Glut will make his directing debut as the scripter of DINOSAUR VALLEY GIRLS (in which he plans to feature FJA in his Golden Cameo appearance); Quelou Parente makes her acting debut as the Queen of the Saurians in DINOSAURS FROM THE DEEP; and dinos from another world will be seen in FUTURE WORLD. (There is no truth to the rumor that Dino Martin will return to the screen in THE DINOSAURS ARE LEWIS, JERRY.)

* * *

NOVEL APPROACH

"Morningstar" (As it rises, the Horror begin)", is the name of a new novel by Peter Atkins. "Awe-inspiring" enthuses Ramsey Campbell. "A heady mixture of vampires, ghosts, goddesses & psychopaths"—Neil Gaiman. Clive Barker recommends it highly. Adult horror from HarperCollins. At your favorite bookstore.

* * *

COMIC-AZIES STILL SOUGHT

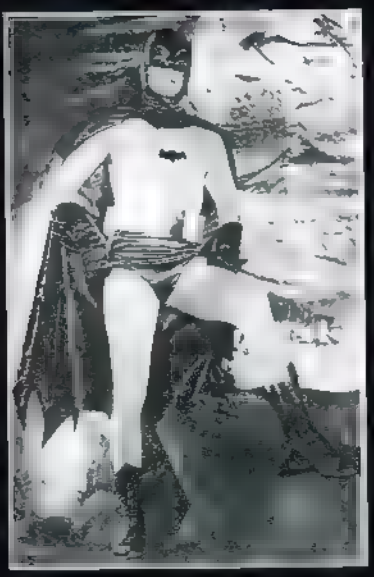
Dynacomm is still receiving portfolios from as-yet-undiscovered artists (cover & interior) for a new comic book series from another collaboration between FM's publisher & editor that will debut in 1995. For info on how to submit your work, call Gene at 818-764-9400. We're also interested in hearing from writers & cover artists for future issues of FAMOUS MONSTERS.

RSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLIN

"BACK TO THE BATCAVE"

is the title of a new retrospective of the original, fun-filled BATMAN TV show by series star Adam West. During its heyday in the mid-60's BATMAN ranked among the three "B"s of high-profile fandemonium — the Beatles, Bond & Batman. West's interpretation of the role of the colorful caped crusader was largely responsible for the show's unparalleled success and the program remains among the most innovative & original contributions to pop culture. While the book is autobiographical, it offers a fascinating view inside the inner-workings of the creation of the fast-paced show and what it's like being in the eye of a media hurricane. (Look for an exclusive, in-depth interview with West in FM #207.)



Adam West— The Man in the Gray Spandex Suit

Lansing— Master of Isis

GARY 7 IS GONE

Veteran actor of stage, screen and TV Robert Lansing passed on to the great unknown in November at the age of only 66. While the San Diego native is best remembered as Brig. General Frank Savage in the 1960s ABC-TV series "12 O'Clock High", fantasy film fans will always revere him for his role in Star Trek's "Assignment Earth" as Gary 7, the agent sent back to Earth from its future to help avert a nuclear confrontation among the superpowers. He also appeared in episodes of "Alfred Hitchcock Presents" and The Twilight Zone."

SATURN AWARDS RING IN THEIR 20TH YEAR

The Academy of Science Fiction, Fantasy & Horror Films held its 20th Anniversary Awards Ceremony at the historic Hollywood Roosevelt Hotel on October 20. Academy President Dr. Donald A. Reed was beaming a smile from ear to ear, obviously delighted with seeing the fruits of labors reach such a milestone. Ceremony hosts Adam (BATMAN) West & Master Magician Harry Blackstone kept the pace lively in the face of the numerous categories of presentations made. Among the steller luminaries in attendance were Kevin McCarthy, Leonard Maltin, Ola Ray, Joseph Stephano, Joe Dante, Danny Elfman, Tracy Scoogins, Whit Bissell and Gene Warren. Among those from Famous Monsters' ranks were Mark Carducci, Frank & Bobbie Bresee, Brian Forbes, Ray Ferry & Gene Reynolds. Our own FJA presented a special Career Award in memory of Peter Cushing. Watch for a retrospective of the Event in an upcoming issue of FM.

SPECIAL BREED

Remember the Fang Mail letter from Evelyn Walton in FM #205, who requested info from anyone who could help her secure copies of any books by R. Chetwynd-Hayes? We recently received 2 copies of (the now out-of-print) books by that author from DreamHaven Books (1309 4th Street, Minneapolis, MN 55414), who specialize in such hard-to-come-by titles, with a request we forward them to Evelyn with instructions that she may purchase them or return them if they are not what she wanted. In today's world, that a business should take it upon themselves to have enough faith in this publication & the integrity of its readers to send actual merchandise (and not just a price list), we can only say Bravo!, DreamHaven, you do us proud!

DAVIDS' GOLIATH

Older (way older!) FM fans may recall the name Paul Davids as the winner (with pal Jeff Tinsley) of our SIEGFRIED SAVES METROPOLIS filmaker contest many (full) moons ago. Well, FM's influence has prompted Paul to follow his dream and become another of this magazines distinguished professional film alumni. He is the cowriter & co-executive producer of the exciting flying saucer film ROSWELL, THE UFO COVERUP starring Martin Sheen (GETTYSBURG) & Kyle MacLachian (THE FLINTSTONES.) The giant undertaking took "350 eyewitnesses & 50 years to tell the story," says Davids. "It brings to life an event that rocked the nation and captured the public's imagination for 5 decades."

Davids & friend— Uncovering a coverup

IS FM HARD TO FIND IN YOUR AREA?

Our sales records show that FM sells out within a week on many newsstands! If you find we're in short supply call us at 818-764-9400 (or fax 818-764-1823) and we'll see about getting more copies to dealers in your area.

HORRORSVILLE... HEADLIN

WANTED! MORE READERS LIKE

THE EATONTOWN, NJ FMOF CLUB: (L TO R) EVAN VON KATTENGELL, BILLY BASTAN, DOUG WHITENACK, TONY DEMARCO & MICHAEL WHITENACK

(Continued from page 7.....)
thing you haven't heard in the past 20 000 times, but.. let me tell you how you and FM and my life all got intertwined and about what I like in the world of fantastic cinema. I was not around on the planet yet when the first issue of FM made its appearance on the magazine racks. I believe that the first issue I ever spotted was FM #87 (and eventually #154 or #155 was the last one I purchased. I eventually got back issues to #38!) From issue #87, I became a regular reader and it was in the era when Vincent Price was riding high with his "Dr. Phibes" movies and was filming the THEATRE OF BLOOD. My favorite actor (apart from the great, older Universal stars), Peter Cushing, was appearing then in the Amicus Films such as TALES FROM THE CRYPT and at Hammer in FRANKENSTEIN & THE MONSTER FROM HELL. FM became an important accompaniment to my early years as a fantasy film fan (like Chris Lee, I like to use this term rather than "horror") and FM helped to confirm and expand an already-growing interest in the movies and their stars. Long before I discovered Famous Monsters, I was fascinated by ghost stories, tales of alleged paranormal occurrences and the idea of space travel, so I was an ideal FM reader awaiting the moment of discovery. Once I began to watch the movies of the '30s and '40s on our local (Hartford, Conn.) TV stations "Creature Features", my reading of FM helped point me towards appreciating the best of these movies and promoted an interest in how they were made, how the make-up was achieved and so on. The activity of poring over worn, much thumb-marked copies of FM hour after hour was nothing unusual at the time. Our local edition of "Creature Features" had its drawbacks. This was years after Vampira finished her gig as a TV hostess, and about 10 or 12 years prior to Elvira's emergence as the most famous late-night personality (Letterman does not clamber anywhere near her popularity). The idea of using a live, actual person as a late-movie host was out-of-fashion at the time I was watching, it seems. Our main UHF TV station for awhile used a small vampire mannequin, believe it or not, as the movie host! The TV engineers would train a camera on the little guy during breaks between the acts of the movie. The pseudo-host could not be moved while on-camera, so the station personnel would change his stance when the film was returned to After the next set of commercials, our vampire would be in a different position. It was sort of like having stop-motion photography with no motion, except for rising mist or smoke in the background! When performing "his" host duties, the mannequin would be given a little extra interest through the use of an echo-drenched voiceover, some guy intoning would-be threatening comments and wisecracks in a Lugosiesque vampire-regulation tone Even at age 10, this presentation left much to be desired. Whenever a film maker cannot use his skills to build up a convincing atmosphere of suspense & tension, instead of relying on gore-splashing to achieve some semblance of excitement, you know immediately that the director will be a dud when it comes time to evaluate which movies are classics. Fantasy films should be aimed at engaging the imagination, not glorifying or promoting the kind of violence that people see happening in reality, daily and worldwide. My appreciation of FM and 4E ties in with this last observation. Forry, the magazine you shaped and guided along always made the love

WANTED! MORE READERS LIKE

KAREN MADISON

of fantasy films something fun, a pursuit that had as much to do with humor and the enjoyment of life as with an attraction to depictions of the other-worldly. The endless puns and a general lack of taking matters too seriously constantly showed through in FM's copy and photo captions. That asset made many worried parents calm down, accept FM and understand its value for young fans. Meanwhile, we readers learned important lessons about humanity as well as the fantasy cinema from FM's pages Famous Monsters was not just about finding out which movies & players were worthwhile, it was about discovering that the greatest names in our pantheon of much-admired figures were truly gentle, kind-hearted souls and rather humble persons. For instance, Boris Karloff, Vincent and Peter Cushing were seen to be individuals worthy of reader/viewer respect precisely because they did not egotistically covet glitz, attention, adulation & fame. These actors were people who cared about humanity and who were humane, no matter what kinds of parts they assumed for the screen. Many others also offered positive examples in FM over the years, people whom readers could look up to The friendly and understanding quality and perpetual sense of wonder manifest in FM is treasured by all your readers

One person whom I feel is never written about often enough is Joseph Stefano, who piloted the first season of great early '60s "Outer Limits" TV series and who put his special imprint on a spectacular combination of gothic trappings, sci-fi story ideas and psychological drama that has really never been equalled by anybody else on network TV...perhaps even by Rod Serling. Yet Stefano gets little outright acknowledgement for his work. When I finally had the opportunity to view the early "Outer Limits" episodes in the 1980s they knocked me out! If you could get Stefano to talk about his career, please ask if he would somehow, some way participate in the much-delayed, often promised "O.L." revival film or series. To borrow a title from a standard American tune, to pay tribute to a not-so-common man, Forry, I'm glad there is you

ARTHUR ROVOZZO
Storrs CT

• At 78 I'm glad there's me too! My wonderful maternal grandfather died at this age. Stefano interview scheduled for 1995.—4E

BACK IN TIME

Could not believe it when in my favorite book store I saw Famous Monsters! There it was, Boris Karloff on the cover (FM #202), which was beautifully made, and could it be that inside was the same style and great articles like the ones in FM of the '50s and '60s? Yes!!! I was back in time when you let me share your wisdom about Lon Chaney Jr., not to mention the underrated Dwight Frye Peter Lorre, John Carradine, Lionel Atwill and George Zucco. It was in FM that I learned of a new company called Hammer and looked forward to seeing their movies in my local movie house (I saw CURSE OF FRANKENSTEIN). I found out about Christopher Lee and (the late

great) Peter Cushing thru your great magazine, Forry Vincent Price became one of my favorites, thru knowledge of his movies I learned in your pages! Well, sir, welcome back! I never believed Thomas (were-) Wolfe You can go home again

HAROLD PFEFFER
Bronx NY

- **Welcome home!—4E**

THE CURSE OF THE VAMPIRE

I tried to have a picture made dressed in my black tails and cape, but for some reason I didn't appear in any of the developed pictures.

DAVID MONSTELLER
Dallas TX

- **Better luck nextime, vampire—perhaps on tail-o-vision—4E**

WANTED! MORE READERS LIKE

DONNA GUINAW

FROM THE HOME OF "METROPOLIS"

I was really amazed by the fact that your great magazine is available again! As a long time fan of Famous Monsters (I purchased my first issue of FM back in 1978, when I was 17 and my English was even worse, so I did not get all the pun-fun), and I am glad to have your magazine in my claws again. Not only does FM evoke memories of the Earth as a better place (with Price, Cushing and all the others still alive), it also pays tribute to classic horror movies that did not seem to be conceived by the hack & slash department of a butcher's company

THOMAS RINKE
Bamberg Germany

- **Danke schoen, mein freund!—4E**

GORE'S A BORE

I had never heard of Famous Monsters of Filmland before issue #204, when one of the bookstores I frequent put the issue in my pull bag. Naturally, being a curious fellow I purchased the magazine You talk about being surprised, I found more humor, reader interaction and fun than any other dozen magazines on the stand. As for contents, most of the films I truly enjoy are the old black and white films with the likes of Vincent Price. For a young impressionable kid, those films were awe-inspiring and downright scary One particular scene sticks out in my mind. It is where a castle is on top of a hill near a dam while during some fracas the dam bursts open, destroying the castle. I believe the Wolf Man and the Frankenstein monster were involved somehow **(Correct: FRANKENSTEIN MEETS THE WOLF MAN.)** On the other hand, modern day horror bores because the films turn out to be plotless vehicles full of gore and meaningless violence, but thanks to you I now have a magazine to turn to for information on some of my favorite old flicks Also, I am a big fan of Godzilla films so any coverage of them I would consider a bonus. I noticed in the back of your magazine a past issue was dedicated to Vincent Price, which means I will be scouring the racks at conventions in hopes of finding this. Well, thanks for giving this reader a chance to travel down memory lane by recalling some great old films

KENNETH C. WALLS
Effingham IL

- **Welcome aboard! We've heard of soooo many fans who missed getting a copy of our VP tribute. So, imagine my shock (& delight) when Ray proposed we revive our FM Yearbooks as well, with a heapin' helpin' of FM #203 reprinted within its pages! Watch for it come FM Convention time.—4E**

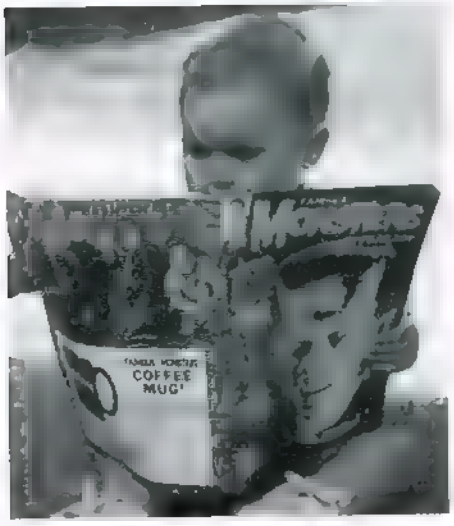
FERVENT PLEA

While reading the letters page from Famous Monsters #204, I spotted something that I just couldn't believe—your response to Mike Bogue, who asked you to revive the filmbook treatments You answered, and I quote "With the advent of videotape, we think FM filmbooks are best reserved for little-known, hard-to-come-by or presently "lost" gems of fantasticinema." Did my eyes deceive me? Did Forrest J Ackerman really say that? Are we to actually believe that because something is available on videotape that we don't want to see it written in print? I guess libraries should throw out any Stephen King novel that has been made into a movie and is available on videotape because no one would want to read the books anymore Since George Pal's THE TIME MACHINE is a classic film there is no reason for us to read the H G Wells novel Teachers can now tell their students to go home and watch a "novel for television" instead of reading the book. A character in the movie GHOSTBUSTERS said "Print is dead." I have been a monster sci-fi fan for as far back as I can recall One of my earliest memories is of seeing Famous Monsters #24 in the back seat of my mom's station wagon back in the early '60s. My brother and sisters and I would read them when we went on long trips to keep us busy. When I was growing up I saw all the classic Universal monster films countless times on TV. I often knew these films by heart. Even with this accessibility to the films, I still looked forward to reading the filmbooks that FM published based on the movies. Today I have a vast collection of these films on videotape. That in no way diminishes my desire to see well-written stories based on the films The title of your magazine is Famous Monsters of Filmland, not Little Known, Hard-To-Come-By or "Lost" Monsters of Filmland. Through your magazine and others I have come to appreciate all the monster movies that are mentioned in their pages I first heard about METROPOLIS in FM, and when I finally saw the film I was hooked I have seen it over 100 times since that first viewing, and I never tire of it. Do you think I should say, "Well, I've seen the film, why should I read a book about it?" The written word is quite powerful. They help the reader use something that can be lost by just watching videotape. I refer to the imagination. One great thing about reading a novel is that the reader can use his or her mind to imagine what the writer is telling you. Your vision of the story might differ from the person who wrote it. When watching a film, you are seeing what the director's vision is. Each and every person will have a slightly different opinion of what a book means to them. Reading filmbooks on lost or little-known films will give the reader knowledge on a film he has little

WANTED! MORE READERS LIKE

ENGLAND'S IAN CRAIG

WANTED! FUTURE READERS LIKE



MARY ELIZABETH CIPRIANO

chance of seeing, but let us not forget the ones we all know and love. One of your greatest filmbooks of the past was the two-parter you did on FRANKENSTEIN. I don't mean to be critical of your magazine or you personally. You're doing a great job in reviving Famous Monsters. I know you can't please everyone, and I am sure that there are some who would disagree with what I am saying. My point is that I would like to see FM cover the gamut of monster films, from lost films like LONDON AFTER MIDNIGHT, "B" movies like IT CONQUERED THE WORLD, and classics like THE WOLF MAN. Let's see some diversity in the pages of your magazine

KJ MORRISSEY
Deltona FL

• Perhaps our intent wasn't clear. Our "filmbook" format is just one of the many ways we use to highlight a film. By no means are we relegating to second place extensive coverage of the cornucopia of classics. You'll continue to see a great variety of titles given the spotlight, in a variety of article approaches. How did the mini-book on lives of THE WOLF MAN please you?—4E

• Remember the days before VCR's? Outside of owning a "Castle" film version of a favorite film, the only ways you could experience them was through occasional play on late-night fright film shows or Forry's innovative Filmbook format—a stillustrated (I love that word!), chapter by chapter play of the film. Sans analysis. Sans interviews. Sans editorializing. (FRANKENSTEIN was a perfect example as you noted, as was BRIDE OF FRANKENSTEIN in FM #26, or SUPERNATURAL in FM #204.) In those Neanderthal Days FM filmbooks gave readers their own personal copy of the gems they couldn't see or which were rarely shown. There are still hundreds of such films out there, and we think the proven Ackermonster filmbook format is the perfect way to "screen" them for you—pub.

LEGITIMATE COMPLAINT

Ever notice how the people who present the films we love to watch don't respect them as we do? A prefect case in point is the film festival currently running on the Sci-Fi Channel. Sci-Fi is running a "Legends of Horror" festival, featuring films by Karloff Lugosi, Chaney Jr. and Cushing, all hosted by Chris Lee Sounds good, eh? Guess again. Every single film in the festival has had 3-6 minutes cut from it. We can now rent uncut films in our local video stores, and really don't have to put up with this sort of thing anymore. (DR. TERROR'S HOUSE OF HORRORS & FRANKENSTEIN MEETS THE WOLF MAN" were particularly butchered.) Perhaps we should all write letters to the Sci-Fi Channel and protest this They should show the whole film, or not at all. Write to: Sci-Fi Channel Program Director, c/o USA Networks, 1230 Ave. of the Americas, NY NY 10020. So off I went to my local video store to purchase some uncut horror films that were on sale, and to my "horror" found that things really weren't much better It seems that Paramount & Republic have released a slew of mainly Hammer films on video at the "EP" (six hour) speed, including rarely seen gems like THE WICKER MAN and DEMONS OF THE MIND As any video collector knows, "EP" tapes often look like crap, out of focus, with severe tracking problems. The tapes I bought were of such poor quality that I had to replace them through a private video dealer. We should write to these companies and tell them that we would gladly pay an extra 3-4 dollars to get better quality copies of the films we love Fans of other film genres don't have to put up with all this, why should we? It is a sad commentary to realize that porn films are better treated by video distributors than are horror films. I hope everyone reading this will write letters of protest to: Paramount Home Video 5555 Melrose Ave. Hollywood CA 90038 Republic Pictures Home Video 12636 Beatrice St LA CA 90066-0930

DAVID NAHMOD
Hoboken NJ

• We hope your campaign bears fruit—and we don't mean sour grapes!—4E

FIELD OF DREAMS

I've read FM off and on for the past 25 years, but never appreciated it any more than I do now. And you know, I don't know if the magazine was ever any more relevant than it is now Remember when FM started some 30-plus years ago (1958), many of the movies and stars you featured were totally inaccessible to the audience, save for the rare late-night showing or film revival. You dealt with a lot of films a lot of readers simply couldn't enjoy. But now, in the age of video, there are mighty few horror films that aren't available to rent or own. More than just a memory book for older readers who remember the monsters of the movies, FM now can be a young readers' guide, exposing them to classic movies they can find at their neighborhood video store. An editorial question: How come Universal City has a shrine to Lucille Ball, but no homage to the men and monsters who made Universal famous?

TOM FIELD
Deming, NM

• A universally asked question! I guess you have to consider that a movie studio isn't one person, but an ever changing collective of talents. Ray & I have spent many hours the last few months in close encounters with upper echelons at Universal & have experienced a genuine excitement & interest in that studios' classic properties among those charged with development. We think exciting projects are in store. For a taste of what the future may hold don't miss the upcoming FM World Con in May.—4E

WANTED! MORE READERS LIKE

JEFF DEAN & FRIEND

ATTENTION FANG GANG!

This is your column! What did you think of this issue? Got a question, story or something to say about fantastic films, personalities or local projects? Let's hear from you! The editor & publisher read every letter personally to select the ones we publish. Send a foto of yourself if you can. We'd also like to present your drawings, makeup creations, sculptures or other monstrous art in these pages. (Please send photos or copies of your work. We can't return materials sent due to volume received. Any original art we receive is placed in the Ackerman Collection. . Address your letters to:

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FANG MAIL DEPT. 206
POB 9669, N. HOLLYWOOD, CA 91609

MYSTERY PHOTO DEPARTMENT

WHAT'S HOLDING THINGS UP?

MYSTERY PHOTO #206

Is this a scene from an early Halloween? Or maybe Tobor the Ingreat, son of Robbery the Robot? Here's your chance to steal the spotlight. Be like RaPUNzel—let down your hair and take a crack at CAPTIONING the unidentified scene at the right. In our #208 issue, for those of you who might not recognize the scene by sight, we'll provide its particulars and the film from which it came, along with the best twist of a phrase suggested by the foto.

Send a POSTCARD only (postmarked by January 31) with your suggestion to: FAMOUS MONSTERS, Att: Miss Terry #206, POB 9669, N. Hollywood, CA 91609. The best submission will win its author a place of honor in our pages along with a copy of the issue with their Mystery Photo page personally autographed to the winner by FJA!

SOLUTIONS TO MYSTERY PHOTO #205

Thanks to Jeff Kurta, Kenny Blacklidge, Angie Olson, Andrea Olson, Larry Carmon, Tom Triman, Tom Reynolds & Doug Ferrini for their suggestions, among those whose cards we received by press time

Honorable Mention to Larry Carmon of San Antonio, TX who suggests **"Dracula attends the Grand Opening of the First Transylvania Hooters' Ball."**

Our pick for First Prize goes to **Richard Olson of Mankato, MN** who writes **"Ways to ward off a vampire, #13— A knee to the groin."**

The foto, of course, is Jon Pertwee & Ingrid Pitt in Hammer's THE HOUSE THAT DRIPPED BLOOD.

A copy of this issue, autographed to you by the Ackermonster himself, is on its way, Richard

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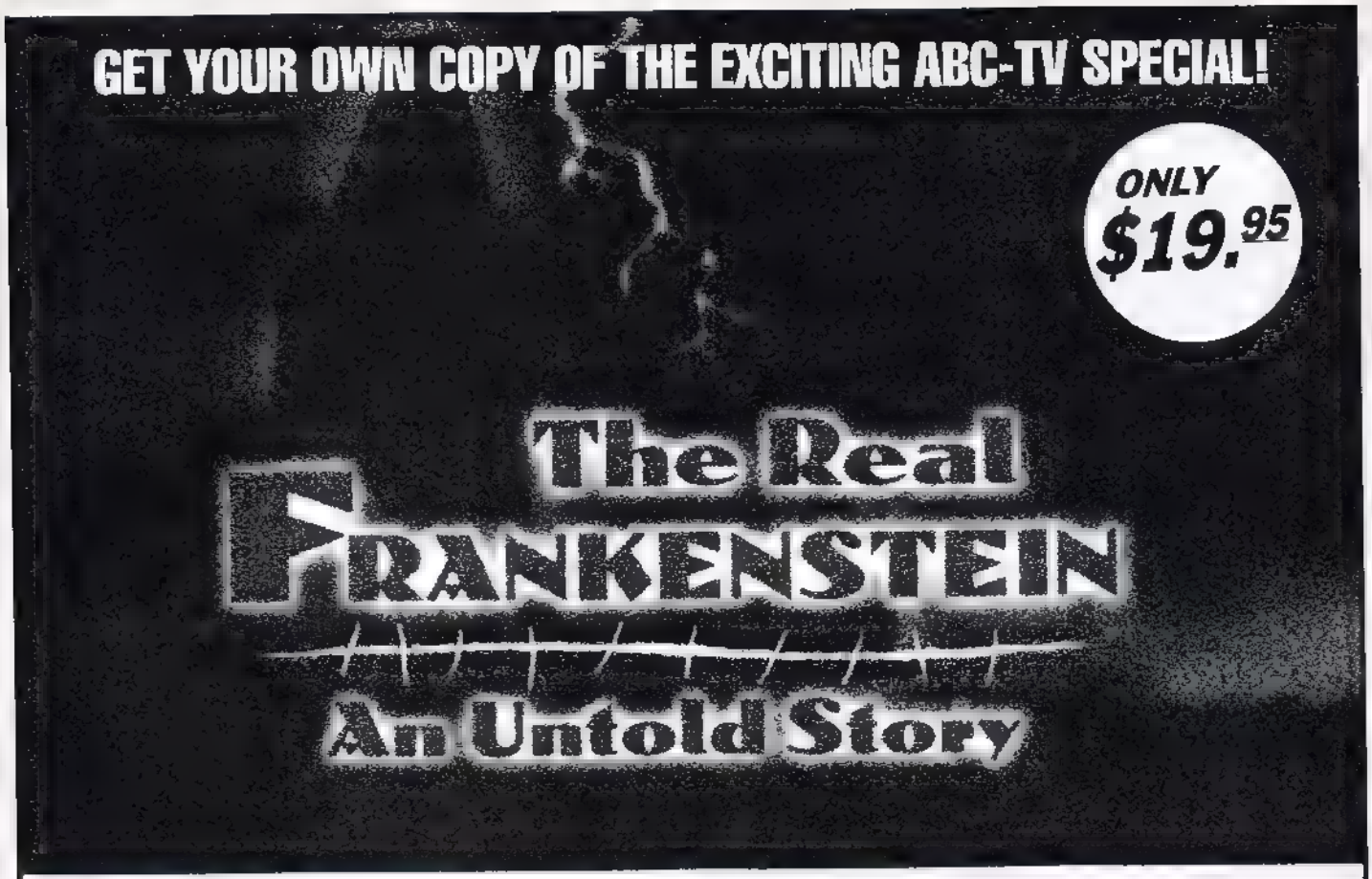

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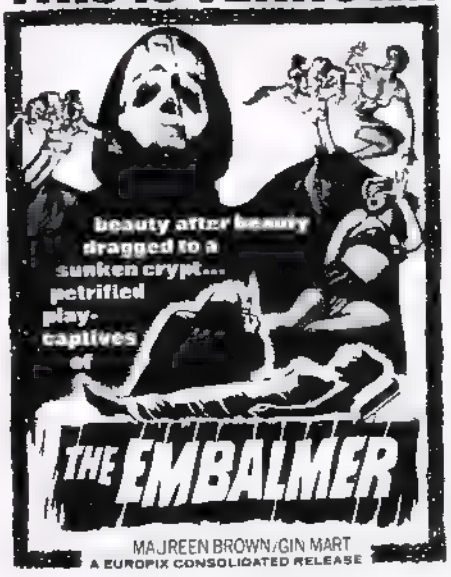

beauty after beauty dragged to a sunken crypt... petrified play-captives of
THE EMBALMER
MAUREEN BROWN/GIN MART
A EUROPIX CONSOLIDATED RELEASE

THE EMBALMER* (1966) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend is on the loose under the streets of Venice. He pulls beautiful girls down into murky canals that catacomb the sewers of the ancient Italian city. He kills and "stuffs" them, then adds them to his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Originally shown on a double bill with THE SHE BEAST. Very rare and first time on video. Recommended. From 35mm. H210

FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A 1950s drive in classic. A mad doll-maker has a shrinking machine in his back room that reduces people to a tenth of their size. He's a lonely old wacko that keeps his victims in small glass tubes, taking them out occasionally to ward off the emotional strain of his solitude. Agar, who's been miniaturized himself, rallies the other victims against their giant captor. From 16mm. S187

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Denny Miller, Mala Powers. The year is 1975. A spaceship is launched from the Earth on a mission to Venus. As it streaks through space, it's passengers are horrified to learn that Earth has been destroyed by a nuclear holocaust (they witness it on their telescreen). The Red Chinese have destroyed the planet with a nuclear doomsday device! They then devise a plan to save what's left of the human race. An interesting and equally obscure American sci-fi thriller. Color from 16mm. S189

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A must-see for George Zucco fans. It's a creepy little mystery that takes place in a foreboding wax museum filled with the waxen images of famed murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. Released by Paramount. $12.95 plus $2.05 for packaging, handling, and postage. From a gorgeous 16mm print.

MADEMOISELLE STRIPTEASE (1956 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous, best selling novel that gets her into heap big trouble with her conservative family (especially her father). She eventually ends up in Paris as a stripper. Bridget is stunning! An absolute knockout (take my pulse, please). This European sexploitation-comedy is well produced and highly enjoyable. Released on the same bill as LANE, JUNGLE GODDESS. From 35mm. X081

WHAT!* (1963) Christopher Lee, Tony Kendall, Dalliah Lavi, Harriet White directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Chris is later found dead, but his ghost comes back to haunt the castle. A top-notch Italian horror thriller. There have been a lot of chopped up, awful copies of this Mario Bava classic floating around the past few years, but now you can throw them away. This is the uncut, [illegible] American theatrical release version, transferred from a technicolor 35mm print. H207

THE GAUNT STRANGER (1938 aka THE PHANTOM STRIKES) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by the police after his life is threatened. The criminal--a master of disguise--tracks him down and kills him anyway, in spite of the police "protection." The opening titles are a knockout and the music score is extremely atmospheric. EW10

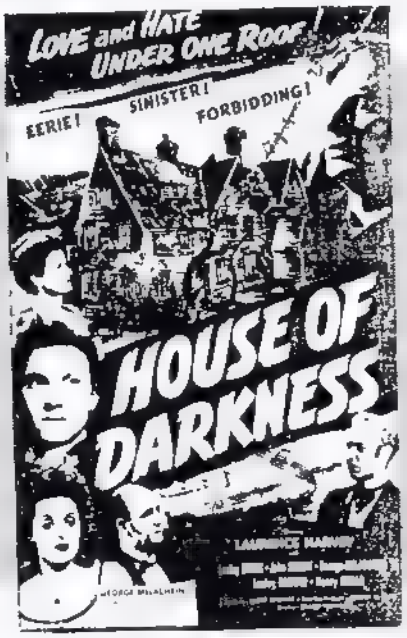
ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who marries a Jewess. He eventually banishes her though, after discovering her unfaithfulness. He then falls in love with a Hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. In color and from a nice 16mm print. S573

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero, Tomas Milian. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross (the hand was only freed when his pet hawk ate it off). Rey became an international star a few years later when he made THE FRENCH CONNECTION. Color, from 16mm. W015

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians get wind of it and stop the train. A standoff between the good guys and the commies ensues. A very literate, engaging script that keeps your interest parked. This film, more than any other, showed the acting potential of Errol Flynn's son, Sean, who plays the lead role. Strongly recommended. From 16mm. SP17

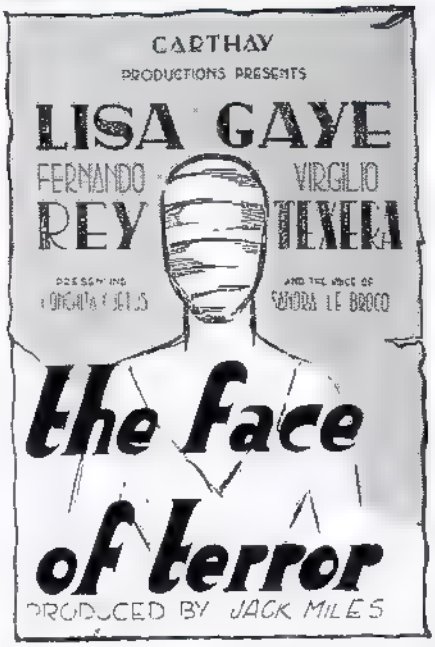
SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously disfigured killer who seems to get uglier every time the full moon rises--terrorizes a small, remote village. Meanwhile, a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. What's the connection? This is a fine European horror opus that was originally paired with THE VELVET VAMPIRE. Uncut and rated "R". Color from 16mm. H212

HOUSE OF DARKNESS (1948) Laurence Harvey, Leslie Brooks, John Stuart. Atmospheric, chilling, and very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who brutally murders his step-brother in a creepy old, "haunted" house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. One of Laurence Harvey's first films. Never before on video. From 16mm. H203



HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Belli, directed by Mario Bava. A handsome guy marries a good-looking gal. There's just one problem: whenever sexual passions between the two begin to rise, he comes down with a bad case of impotency. This stems back to some horrible problem from his youth. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his terrible past. Recommended. Color from 16mm. H211

DAVID AND GOLIATH* (1961) Orson Welles, Ivo Payer, Eleonora Rossi Drago, Kronos. Bam! Right in the eye. The classic retelling of the age-old fable of David and Goliath. Welles is colorful--even if he is a bit hammy--as King Saul. Payer is a very masculine David, not the usual weakling type as portrayed in other filmed versions. Kronos plays Goliath. Released here by Allied Artists. Color, from 16mm. SS75



FACE OF TERROR (1959) Lisa Gaye, Fernando Rey, Gerard Tichy. A schlocky but fun mixture of horror and science fiction. Rey plays a scientist who develops a new serum that can erradicate scar tissue. He takes a young girl and transforms her horribly disfigured face into a thing of beauty again. Unknown to him, she just happens to be an escaped lunatic from a mental institution. After her treatment she escapes, injuring the scientist in the process. Later on, her face starts to look rather odd. Great fun. From 35mm. H204

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer. Bill Nagy, produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. A scandal erupts. The girl's father--a school teacher--tries to bring him to justice. Outstanding! First time on video. $12.95 plus $2.05 for packaging, handling, and postage. From a gorgeous 35mm scope print. M238

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS**) Pierre Fresnay, Josseline Gael, Marcelle Monthyl. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. This turns out to be the hand of Satan, himself, who puts the artist into a terrible dilemma. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent straight to Hell. This incredibly rare film is now available on video for the first time. From 16mm. H202

SEE IT AND THEN WARN YOUR CHILDREN!
"Never take candy from a stranger"
and then he made us play that "I Dare game!"
GWEN WATFORD • PATRICK ALLEN • FELIX AYLMER
A HAMMER FILM PRODUCTION • MEGASCOPE • Presented by HOWARD J. BECK • An ORAT Release

GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The tyrant of Babylon, Balthasar, rules Assyria with an iron fist, oppressing and sacrificing his people to the goddess, Istar. The rightful heir to the throne (Gordon) leads a group of slaves in an attempt to overthrow this bloodthirsty ruler and his evil followers. He and his men are aided in their noble quest by the King of Persia. Another great Scott vehicle. Not to be missed! Color from 16mm. SS77

SLAVE GIRLS SACRIFICED AT THE WHIM OF A RUTHLESS KING!
GORDON (TARZAN) SCOTT
GOLIATH
KING OF THE SLAVES
EASTMAN COLOUR ULTRASCOPE

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance. Romney is the girl who falls under his spell and comes to his mysterious mansion where she eventually is murdered by strangulation. Visually stunning, a well-produced and finely acted gothic thriller. Lee's debut. $12.95 plus $2.05 for packaging, handling, and postage. From 16mm. M236

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. American actors went overseas in droves during the sixties. Some of their European efforts were mediocre; but some--like this one--were exceptional. This is a terrific film with a top-notch international cast. Klugman and Silva play mafia hit-men ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels to his old friend, Eddie. An intriguing look at the emotional make-up of mafia hit-men. Recommended. From 16mm. SP19

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm. There they deliver the Moonstone, a famed gem recaptured from a lost temple in the wilds of India. The creepy estate is filled with a cast of sinister looking guests and servants and during the night the gem disappears. A great old-dark-house thriller from Monogram. $12.95 plus $2.05 for packaging, handling, and postage. From 16mm. FH49

ALL THE THRILLS OF WILKIE COLLINS' FAMOUS NOVEL BROUGHT TO THE SCREEN!
MONOGRAM PICTURES Presents
THE MOONSTONE
AN UNSEEN MENACE THAT STRUCK IN THE NIGHT
DAVID MANNERS
PHYLLIS BARRY
Gustav von SEYFFERTITZ

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NEW RELEASES!

For The Holiday Season

As incredible as it may sound, Sinister Cinema has opened the flood gates. Here are 72 of the over 700 new releases (sorry, we couldn't fit them all into this ad) we now have available. Our total titles available is now approaching 2000! Look for a number of new Christopher Lee titles, as well as several new additions from famed horror director, Mario Bava. Looking for something not found in the ad? Call us; it's probably one of the over 600 other new titles not listed here

SCIENCE FICTION

SAVAGE FURY (1935) Noah Beery, Jr., Walter Miller, Dorothy Short. An interesting jungle/sci-fi thriller about two teams of scientist competing in the steamy African jungle over a secret formula. They end up in the lost city of Mu, where a mad prince threatens them with weird electrical death rays and dungeons of fire. From 16mm. $185

BLAKE OF SCOTLAND YARD* (1937) Ralph Byrd, Herbert Rawlinson, Joan Barclay, Lloyd Hughes. A young inventor and a famed Scotland Yard detective fight against a cloaked madman with a claw hand known as "The Scorpion." At stake is control of death ray machine. From 16mm. $188

THE FANTASTIC PUPPET PEOPLE* (1958) John Agar, June Kenney, John Hoyt. A mad doll-maker has a shrinking machine that reduces people to a tenth of their size. He keeps his victims in small glass tubes, taking them out occasionally to ward off his loneliness. They eventually plot their escape. From 16mm. $187

GORGO (1961) Bill Travers, William Sylvester. A classic monster movie about a baby dinosaur that's captured and put on exhibition in London. It's gigantic mother goes on a rampage and practically destroys the city looking for her baby. Great special effects. Beautiful color. From 35mm. $188

DEATH RAY OF DR. MABUSE (1964) Wolfgang Preiss, Peter Van Eyck, Yvonne Furneaux, Toko Yanl. The maniacal Dr. Mabuse threatens the world with a death ray. This was the last of the six German Mabuse from the '60s. From 16mm. $189

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Danny Miller, Mala Powers. A spaceship streaks toward Venus. It's passengers are stunned to see the destruction of Earth on their telescreen. The Red Chinese have destroyed the planet with a nuclear doomsday device! Color, from 16mm. $190

FUTURE WOMAN (1975) George Sanders, Shirley Eaton, Richard Wyler, directed by Jess Franco. A beautiful woman from "Femina" leads a well-trained (and very attractive) female army in a plot to take over the world. They use the oldest trap in the world as bait: sex. Quite rare and very bizarre. A hoot. Color, from 16mm. $191

THE CRATER LAKE MONSTER (1977) Richard Cardella, Glenn Roberts, Kacey Cobb. A meteor splashes down in Crater Lake, awakening a dormant dinosaur in the process. Big fight between the monster and a snowplow. From 35mm. $192

STAR ODYSSEY (1977) Sharon Baker, Chris Avram. An exciting sci-fi thriller about a horrible alien mastermind who's chosen the Earth for annihilation. The Earth sends a fleet of starships to fight against the super robots from this far-off galaxy. Color 16mm. $193

LIKE NOTHING YOU'VE EVER SEEN BEFORE!
GORGO
BILL TRAVERS - WILLIAM SYLVESTER
JOHN GREGSON and DANIEL HYATT - EUGENE LOURIE - FRANK KING and MAURICE KING
TECHNICOLOR

HORROR

THE DEVIL'S HAND (1942, aka **CARNIVAL OF SINNERS**) Pierre Fresnay, Josseline Gael, Marcelle Monthyl. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent to Hell. From 16mm. H202

HOUSE OF DARKNESS (1948) Laurence Harvey, Leslie Brooks, John Stuart. Very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who kills his step brother in a haunted house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. From 16mm. H203

FACE OF TERROR (1959) Lisa Gaye, Fernando Rey. A scientist develops a serum that can transform a scarred face into a thing of beauty again. Unknown to him, his subject turns out to be an escaped lunatic from an asylum. Great fun. From 35mm. H204

THE ANATOMIST (1961) Alistair Sim, George Cole, Michael Ripper, Jill Bennett. Another retelling of the dastardly exploits of the world's most famous body snatchers: Burke and Hare. This literate British version takes a more historical overview of the grisly events. From 16mm. H205

HOW MUCH SHOCK CAN THE HUMAN BRAIN ENDURE BEFORE IT CRACKS?
CHRISTOPHER LEE
CRYPT OF HORROR
TERROR CREEPS FROM THE FRINGE OF FEAR TO THE PIT OF PANIC
THE BLACK TORMENT

CRYPT OF HORROR (1963) Christopher Lee, Ursula Davis, Jose Campos, Vera Valmont. A witch curses the family of Count Xamstein. The witch herself will someday be reincarnated as one of the Count's offspring. Years later, the Count fears his daughter is the one. A gripping Italian horror film. From 16mm. H206

WHAT!* (1963) Christopher Lee, Tony Kendall, Dalilah Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Lee is later found dead; his ghost haunts the castle. A top-notch Italian horror thriller. This is the uncut, [illegible] American theatrical release version. [illegible] From a technicolor 35mm print. H207

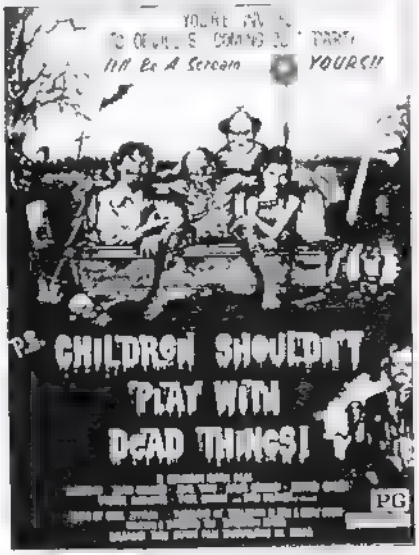
BLACK TORMENT (1964) Heather Sears, John Turner, Ann Lynn. A British nobleman is suspected of rape, murder, and witchcraft. He returns to his castle with a new bride. There, he is haunted by his mad twin brother and the ghost of his first wife. First time on video. From 16mm. H208

SWEET SOUND OF DEATH (1965) Emil Cape, Dianik Zurakowska, Victor Israel. A very effective b&w chiller about a man who has a premonition of his lovers death. He later finds out she has actually died in a plane crash. Her ghost then returns from the grave and lures him to the haunted castle of her ancestors. Similar to CASTLE OF BLOOD. First time on video. From 16mm. H209

THE EMBALMER* (1966) Maureen Brown, Gin Mart, Luciano Gasper, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend puts beautiful girls down into murky canals of Venice. He kills and "stuffs" them for his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Rare, and first time on video. Recommended. From 35mm. H210

HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Betti, directed by Mario Bava. A handsome young groom turns out to have an impotency problem with his wife. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his horrible past. Recommended. Color, from 16mm. H211

SCREAM OF THE DEMON LOVER* (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously scarred murderer terrorizes a remote village while a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. Uncut and rated "R". Color from 16mm. H212



CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1973) Jeffrey Gillen, Paul Cronin, Roy Engleman. A director and his actor friends go to a remote island where—as a bizarre joke—they dig up a corpse and conduct a strange ritual to raise it from the dead. It works! The corpse—along with the rest of the local dead—rise from their graves. Look out. A great comedy horror film. Rated "R". Color, from 35mm. H213

NIGHT OF THE SORCERERS (1973) Jack Taylor, Simon Andreu, Lorena Tower. A gritty Spanish horror film about a tribe of jungle savages who chop the heads off white women in their sorcery rituals. The victims come back as vampiric witches dressed in leopard-skin bikinis. Color from 16mm. H214

THE KEEPER (1975) Christopher Lee, Sally Gray, Ross Vezarian. A mad asylum keeper plots to take over the world using hypnosis and murder. One of the rarest Christopher Lee films. Color, from 16mm. H215

SWORD AND SANDAL

ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who banishes his unfaithful wife. He then falls in love with a hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. Color from 16mm. SS73

CAESAR THE CONQUEROR (1961) Cameron Mitchell, Rik Battaglia. Colorful tale of the legendary ruler of Rome as he leads his legions into battle. He and his armies are pitted against the rebel hordes from Gaul. Color, from 16mm. SS74

DAVID AND GOLIATH* (1961) Orson Welles, Ivo Payer, Eleonora Rossi Drago, Kronos. The classic retelling of the age-old fable of David and Goliath. Welles is colorful as King Saul. Payer is a very masculine David. Kronos plays Goliath. Color, from 16mm. SS75

THE CASTILIAN (1963) Cesar Romero, Frankie Avalon, Broderick Crawford. An adventurous Castilian nobleman leads his people in a series of daring raids. He is counseled by two patron saints, and later falls in love with a beautiful princess. Color, 16mm. SS76

SON OF HERCULES IN THE LAND OF FIRE (1964) Ed Fury, Claudia Mori. The mighty Ursus faces 5 giants; is caught in an earthquake; lives through imprisonment; and ends up in a spectacular battle as he fights to rescue a king's princess. Color from 16mm. SS78

GOLIATH, KING OF THE SLAVES* (1964 aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES**) Gordon Scott, Genevieve Grad, Michael Lane. The rightful heir to the throne of Babylon leads a group of slaves in an attempt to overthrow the evil tyrant who sits on the throne. He is eventually helped by the King of Persia. Another great Scott vehicle. Color from 16mm. SS77

EXPLOITATION

MADEMOISELLE STRIPTEASE (1958 aka PLEASE MR. BALZAC) Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous novel which gets her into heap big trouble with her conservative father. She eventually ends up in Paris as a stripper. Well produced and highly enjoyable. From 35mm. X081

ORDERED TO LOVE (1963) Maria Perschy, Joachim Hansen, Marisa Mell, Harry Meyen. An unbelievable film, based on actual happenings. During the horrific years of World War II, Hitler instituted "love" camps for furthering the Aryan race. Beautiful young German girls were drafted into these camps and forced to mate with Aryan "studs". Incredible. From 35mm. X082

SLAVE TRADE IN THE WORLD TODAY (1964) Narrated by Allen Swift. An eye-popping mondo movie. Actual scenes of slavery in the world today. See whole tribes sold into bondage at auction sale for a rich shiek's harem; the brutal practice of slave traders, and much, much more. Shocking and revealing. Color, from 35mm. X083

MALAMONDO (1965) Documentary. That's right, another one of the many amazing mondo movies made during the mid-1960s. This is one of the rarest, showing unusual and shocking scenes from real life. Never before on video. Color, from 35mm. X084

CRAZY BABY (1970 aka BATTLE OF THE MODS) Ricky Shayne, Elga Anderson, Joachim Fuchsberger. An imported exploitation quickie about the rock and roll generation--it's hangups, its music, its frustrations, and its conflict with the establishment. Color and Scope. From 35mm. X085

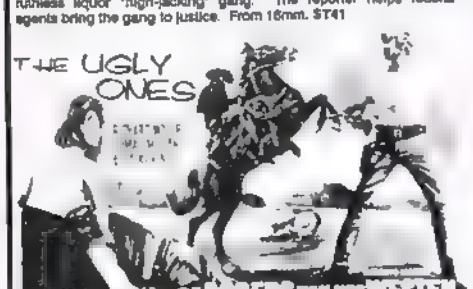
SILENT THRILLS

THE TONG MAN (1919) Sessue Hayakawa, Marc Robbins, Helen Jerome Eddy. An early long thriller set in Chinatown. The story concerns the Bo Sing Tong, the most powerful and dreaded of Chinatown's secret societies, dealing in blackmail and murder. From 16mm. ST38

WHEN THE CLOUDS ROLL BY (1919) Douglas Fairbanks, Albert MacQuarrie, Ralph Lewis. Doug plays a stock broker who unknowingly becomes the victim of a mad scientist's mind altering experiments. Doug's weird nightmare sequence is a knockout. From 16mm. ST39

THE CYCLONE CAVALIER (1925) Reed Howes, Wilfred Lucas, Carmelita Geraghty. A young American adventurer gets in trouble with the law at home. His rich father sends him to Central America on a mission filled with danger and suspense. From 16mm. ST40

DANGEROUS TRAFFIC (1926) Francis X. Bushman, Jr. Mildred Harris, Jack Perrin, Hal Walters. An enterprising newspaper sends a young reporter to a coastal town to report on the activities of a ruthless liquor "high-jacking" gang. The reporter helps federal agents bring the gang to justice. From 16mm. ST41



SPAGHETTI AND EURO WESTERNS

SAVAGE PAMPAS (1966) Robert Taylor, Ty Hardin, Ron Randell, Marc Lawrence. Taylor plays a wagonmaster responsible for delivering a wagon-load of harlots to a far-off encampment in the wilds of Argentina. Color, from 16mm. WD12

HELLSENDERS (1966) Joseph Cotten, Norma Benguel, Al Mulock. Cotten turns in an outstanding performance as a former Confederate office gone mad. He and his gang massacre a Union convoy, stealing a million dollar shipment that they hope will resurrect the Confederacy. Color, from 16mm. WD13

THE UGLY ONES (1968) Richard Wyler, Tomas Milian, Elias Karin. A top-notch spaghetti western! A woman is torn between the two men she loves: a bounty hunter, and the fugitive outlaw he is hunting. She commits her affections to the outlaw only to find out what kind of low scoundrel he really is. Recommended. Color, from 16mm. WD14

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross, and only freed when his pet hawk ate the pinned hand. Color, from 16mm. WD15

FANTASY

KING ARTHUR WAS A GENTLEMAN (1942) Arthur Askey, Evelyn Dall, Anne Shelton. This rare British comedy is set in Africa. Askey plays Arthur King, a meek, goofy British soldier who rescues his friends from captivity with a sword he believes to be the magical sword of King Arthur. F020

HALFWAY HOUSE (1944) Mervyn Johns, Tom Wall, Francoise Rosay, Glynis Johns. A pleasant British fantasy about a group of troubled people who gather for the night at a mysterious inn, run by a quiet, but all-seeing innkeeper and his daughter. The pair cast no shadows or reflections. Recommended. From 16mm. F021

VICE VERSA (1948) Roger Livesay, Petula (Downtown) Clark, Anthony Newley, directed by Peter Ustinov. A wonderful British fantasy about a magic stone that makes the soul and personality of a pompous British father change places with his schoolboy son. Remade in '88 with Judge Reinhold. From 16mm. F022

LITTLE RED RIDING HOOD (1960) Maria Garcia, Jose Moreno. Another mind boggling K. Gordon Murray import from south of the border. A vivid, sometimes absurd, often unintentionally hilarious retelling of the Red Riding Hood legend. Nice color 16mm. F023

PUSS N' BOOTS (1961) Rafael Munoz, Santamon, Humberto Dupeyron. There are ghoulish little creatures running to and fro in this classic fairy tale. Another K. Gordon Murray exercise in dubbed futility. Hilariously ludicrous. Color, from 16mm. F024

SPYS, ESPIONAGE, AND INTRIGUE

A MAN CALLED ROCCA (1961) Jean Paul Belmondo, Christine Kaufman. In this well paced intrigue thriller, Jean Paul's friend ends up in prison. J.P. tracks down the racketeer responsible, via his girlfriend. From 16mm. SP15

THERE'S GOING TO BE A PARTY (1961) Eddie Constantine, Barbara Laage, Claude Cerval. Eddie is sent on a top secret mission to rescue a fellow agent who is being held captive. The culprit is an unknown double agent. From 16mm. SP16

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians stop the train and a standoff ensues. Probably Flynn's best film. From 16mm. SP17

MAKE YOUR BETS LADIES (1964) Eddie Constantine, Nelly Benedetti, Daniel Ceccaldi. One of Eddie's better films. He plays a secret agent searching for a missing NATO weapons scientist who has invented a ring that emits a paralysis ray. Very James Bondish, and good fun. From 16mm. SP18

HAIL MAFIA (1965) Eddie Constantine, Jack Klugman, Henry Silva. A terrific film! Klugman and Silva play mafia hitmen ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels toward his old friend Eddie. From 16mm. SP19

EDGAR & BRYAN WALLACE

THE GAUNT STRANGER (1936 aka **THE PHANTOM STRIKES**) Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by the police. The criminal--a master of disguise--tracks him down and kills him anyway, in spite of the police. EW10

THE TERRIBLE PEOPLE (1960) Karin Dor, Joachim Fuchsberger, Elizabeth Flickenschildt. A creepy German-made Edgar Wallace thriller about the ghost of a hanged man who returns to fulfill his promise. All of his accusers must die! From 16mm. EW11

FELLOWSHIP OF THE FROG (1960) Carl Lange, Joachim Fuchsberger, Siegfried Lowitz. A young American detective becomes involved in a series of ghastly crimes. The only clue to be found is the mysterious seal of the White Frog. Another well done German-made Wallace thriller. From 16mm. EW12

SECRET OF THE RED ORCHID (1962) Christopher Lee, Marisa Mell, Adrian Hoven. Chris plays an FBI agent sent in to help Scotland Yard track down a murdering blackmailer and help bust an international crime syndicate. One of the better German Edgar Wallace thrillers. From 16mm. EW13

THE WHITE SPIDER (1963) Karin Dor, Joachim Fuchsberger, Horst Frank. The most sought-after German Edgar Wallace thriller. A mysterious master detective--whose face no one ever sees--tries to stop a massive plot against the free world. From 16mm. EW14

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

TERROR BY NIGHT (1931) Una Merkel, William Collier, Jr., Zasu Pitts, Nat Pendleton. A rich, philandering husband is found horribly murdered in his posh penthouse apartment. At one point, all the lights go out and a suspect is found shot. The police arrest the wrong man. The neighbor below figures out who did it and the trick murder weapon used for the crime. From 16mm. FH48

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his hindu servant arrive at a gloomy mansion during a terrific storm to deliver the Moonstone, a famed gem from a lost temple in India. The creepy estate is filled with a cast of sinister looking characters and during the night the gem disappears. A great old-dark-house thriller from Monogram. From 16mm. FH49

OUANGA (1935 aka **CRIME OF VOODOO**) Fredi Washington, Philip Brandon, Marie Paxton. A forgotten, all-black horror film about a voodoo priestess who sends out a "death ouanga" to the fiancee of the man she lusts for. When that fails, she sends two zombies from their graves to snatch the girl away and bring her to a violent death. A must-see curiosity, in the same vein as WHITE ZOMBIE. FH50

MYSTERY-SUSPENSE-FILM NOIR

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PAINTED FACES (1929) Joe E. Brown, Helen Foster, Barton Hepburn, Dorothy Gulliver. A must-see early talkie. A vaudeville performer is murdered backstage. Another performer is tried for the crime. Brown--in a non-comedy performance, complete with Scandanavian accent--is the lone juror pleading for the man's innocence. An ultr-rare Tiffany production. First time on video. From 16mm. M228

THE PHANTOM BROADCAST (1933) Ralph Forbes, Vivienne Osborne, Gail Patrick, Guinn Williams. A famous radio singer is brutally murdered. Afterward, it's learned his singing voice had always been dubbed in by a twisted cripple. A nice Monogram production. From 16mm. M229

FLIRTING WITH DANGER (1934) Robert Armstrong, William Cagney, Edgar Kennedy, Maria Alba. Another fine Monogram effort about three devil-may-care powder mixers who encounter danger when sent to work at a South American dynamite plant. From 16mm. M230

THE BLACK ABBOT (1934) John Stuart, Judy Kelly, Richard Cooper. An extremely rare British crime thriller. A gang of crooks hold a rich man for ransom in his own house. Not to be confused with the Edgar Wallace tale. M231

HOUSE OF THE SPANIARD (1936) Brigitte Horney, Peter Haddon, Jean Galland, Allan Jeayes. The setting is a creepy marshbound mansion near Liverpool. Inside its walls is a British businessman who's actually a Spanish revolutionary who runs a counterfeiting ring. A fine British thriller. From 16mm. M232

DUSTY ERMINE (1936, aka **HIDEOUT IN THE ALPS**) Ronald Squire, Jane Baxter, Anthony Bushell. A well known forger takes the blame when his nephew joins a gang of notorious counterfeiters. The action in this British thriller takes place in Austria. M233

UP IN THE AIR (1940) Frankie Darro, Mantan Moreland, Marjorie Reynolds, Tris Coffin, Lorna Gray, Gordon Jones. One of the slickest looking Monogram films you'll ever see. A murder is committed at a radio station. Frankie and Mantan set out to solve the crime. From a gorgeous 16mm print. M234

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A creepy little Paramount mystery that takes place in a forboding wax museum filled with murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. From a gorgeous 16mm print. M235

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she winds up strangled. Lee's first film. Visually stunning. From 16mm. M236

THE FLYING SCOT (1957, aka **THE MAILBAG ROBBERY**) Lee Patterson, Kay Callard, Alan Gifford. A trio of thieves work out what appears to be a perfect plan for a train robbery. Then they try to implement it. A nicely done British crime film. M237

NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer, Bill Nagy, produced by Anthony Hinds. Possibly the most sought-after Hammer film. In a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. The girl's father tries to bring him to task. Outstanding! From a 35mm scope print. M238

THE HARDER THEY COME (1973) Jimmy Cliff, Carl Bradshaw, Janet Barkley. A cult favorite about a young Jamaican who attempts to become a pop star. He fails and eventually turns to a life of crime. Brutal action, underscored by an incredible music score. Highly recommended. Uncut, rated "R". From a nice 16mm print. M239

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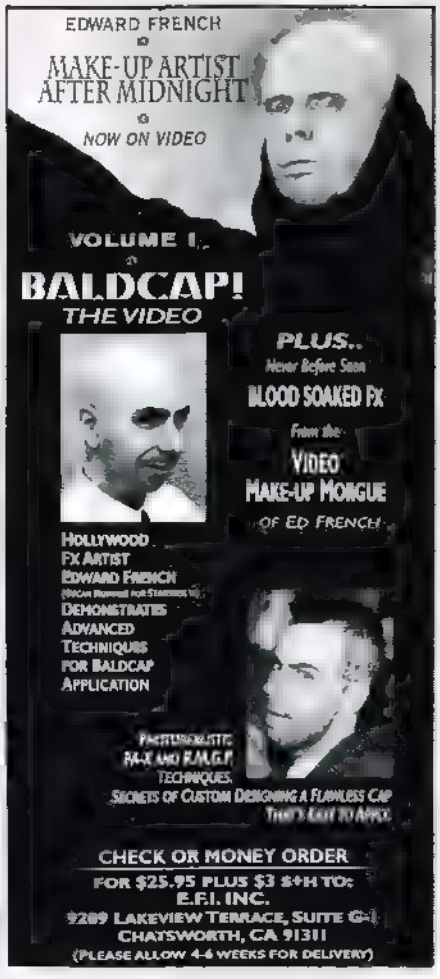

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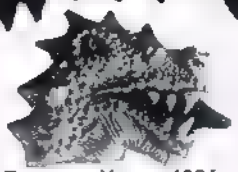

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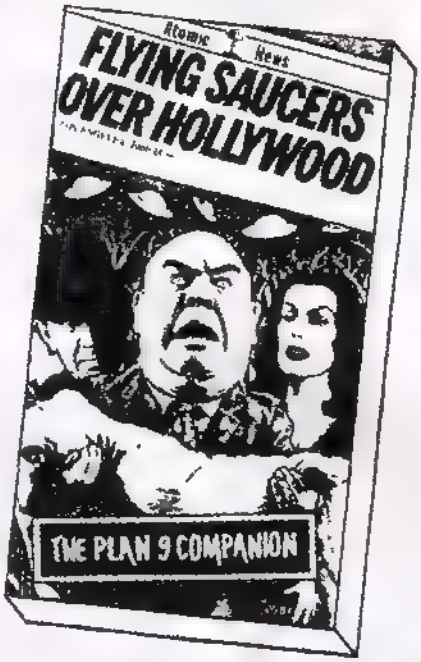

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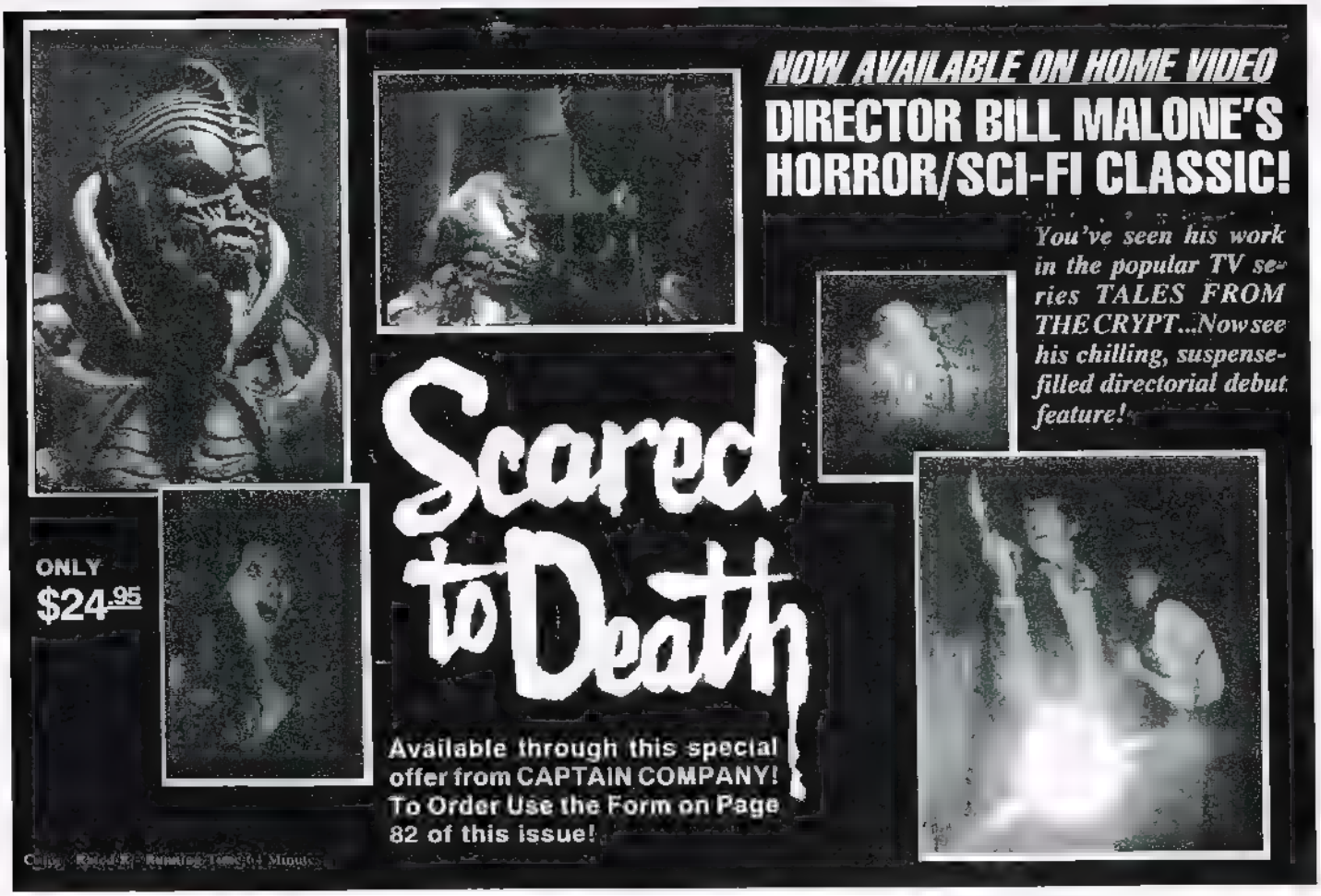
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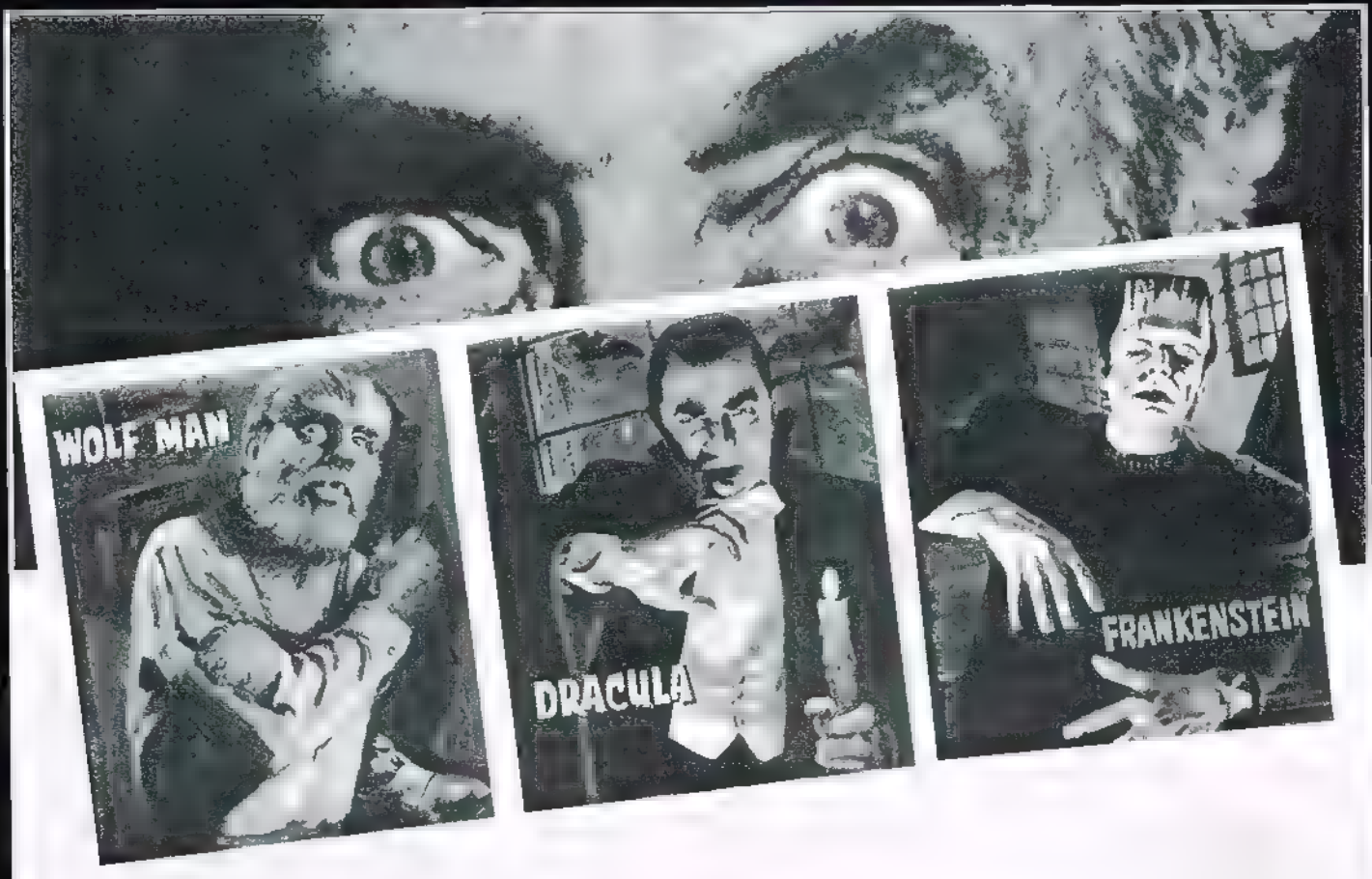

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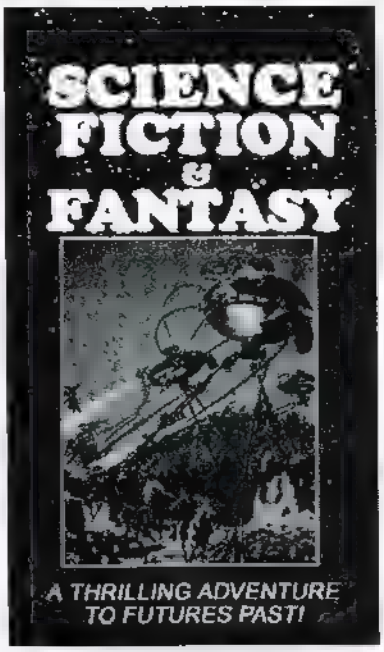

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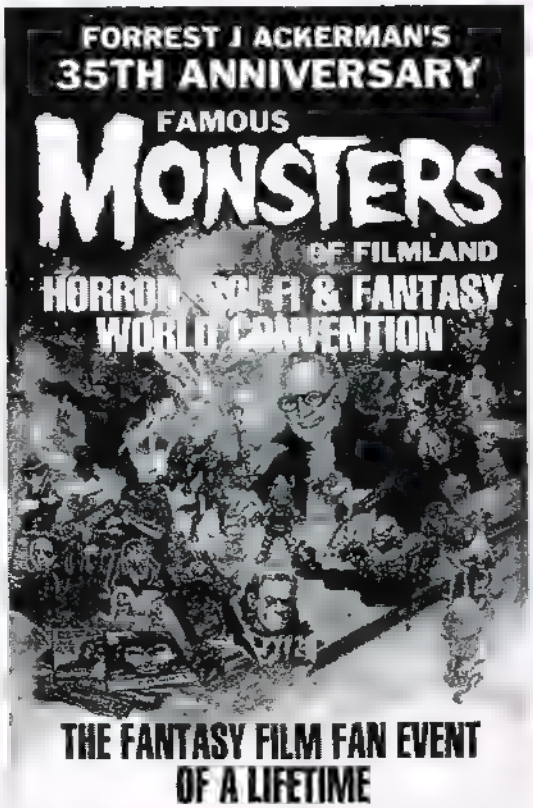

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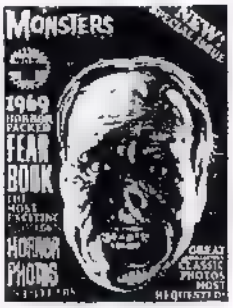

SPECIAL ISSUE
FAMOUS MONSTERS 1991 CALENDAR!

Just discovered while cleaning our warehouse. This calendar was issued as a gift to persons attending Forry's 75th Birthday Celebration in 1990! Features 13 FM covers from the original series & a short history of FM & key dates in monsterdom. Overall page size 9" x 12". Signed and dated (1991) by the Ackermonster. Very Limited supply. (Limit 2 per customer. No Dealers, please.)

Only $12.95 each

MEMOIRS OF A VERY VISIBLE MAN!

Ack takes you back through the "ghoulden" years of FAMOUS MONSTERS OF FILMLAND. Packed with photos and Forry's fond (and not-so-fond) remembrances as Editor-in-Chief of the World's #1 Screamag during it's first 25 years. Volume One covers issues 1 through 50. Volume Two covers issues 51 through 100. What was it really like being Guru to a generation of fantasy-film fans? Read FORREST J ACKERMAN: FAMOUS MONSTER OF FILMLAND, Vol. 1 and Vol. 2.

Limited Supply! Order Yours Today!

ONLY $19.95 EACH

Signed by Forry to you—No Extra Charge! Specify Name.

NOW! YOU CAN BE A FAMOUS MONSTERS COVER GHOUL!

SEND US THE BEST PHOTO OF YOU IN MAKEUP & WE'LL PUT YOU ON YOUR VERY OWN FAMOUS MONSTERS OF FILMLAND COVER!

(Autographed by The Ackermonster, Too!)

Just send us a color photo of yourself. We'll produce a computer-generated "oil painting" from your photo, in full color, and print it as a color reproduction of a customized FAMOUS MONSTERS OF FILMLAND cover! Just for You!

Your friends will be amazed! You can send a photo of yourself in your favorite ghoulish disguise...The Frankenstein Monster...Count Dracula.. The Wolf Man...Freddy...The Phantom of the Opera...a devil...a mummy...or any character of your own design!

Your computer "painting" will have realistic-looking "brush strokes" and texture. And we'll personalize your cover. Just describe your character and the name of the "film" it is featured in (feel free to make up a film title...it doesn't have to be a real movie.) and we'll create an authentic FM byline..

For best results, follow these simple guides when ordering your "cover":

• Send COLOR PHOTO ONLY! We can not colorize a Black & White. Photo must be of your head area only. We can't work from a tiny head in a full length photo!

ONLY $34.95

(Plus S+H)

Additional Prints ordered at the same time as the first Only $19.95

• You must already be made-up as you wish to appear! We can not apply "make-up" to your photo!

*** Send a clear, clean glossy or matte finish photo preferably 8 x 10 inches, but not smaller than 4 x 6 inches.**

*** Describe your character, its name and the "film" in which it appears, plus your name as the actor, director, or makeup artist, etc. We'll write the copy. You may send more than one photo if you're not sure which one will look best...just ask us to choose.**

*** You will receive your original photos back unharmed, plus your full color 8 x 10 inch cover reproduction, ready for framing.**

• Extra copies of the same cover, ordered at the same time as the first, are just $19.95 each.

MAKES A GREAT GIFT FOR ANY FAMOUS MONSTER FAN!

Allow 3-4 weeks for delivery. Use the coupon on page 82 and order a FAMOUS MONSTERS PERSONALIZED COVER. Your cover reproduction will be printed on a professional grade, photographic-quality dye-sublimation printer. This item is non-refundable.

Dynacomm and Forrest J Ackerman Proudly Present a Very Unusual Offer...

A GENUINE PIECE OF THE "KILLER" BRONTOSAURUS MODEL FROM THE 1933 PRODUCTION OF KING KONG

YOU CAN OWN A PIECE OF MONSTER MOVIE HISTORY!

SPECIAL OFFER TO FAMOUS MONSTERS OF FILMLAND READERS!

Among the most priceless artifacts in the Ackermuseum Collection are several of the dinosaur models built by Marcel Delgado and animated by the legendary Willis O'Brien for the 1933 masterpiece, KING KONG.

The metal skeletons and wooden spines and heads are well preserved. However, due to the ravages of time, the soft pieces of the rubber outer skin covering some of these models has broken off. These small sections can never be restored to the models.

So...

We are making them available to Famous Monsters of Filmland readers as a beautiful WALL PLAQUE DISPLAY!

LARGE 9" X 12" DISPLAY

Each stained, polished wood plaque contains a piece of the rubber "skin" and padding from the famous Brontosaurus model actually used in KING KONG in the scene where it chases one of Denham's men up a tree before savagely attacking him. (See Photo.)

No two pieces are exactly the same and sizes will vary, but each plaque will contain a piece approximately 1 to 1.5 inches square. The artifacts are enclosed in a clear plastic box (yes, it can be opened or you can permanently glue it shut) mounted on the face of the plaque. Two photos at the top of the plaque show the model as it appeared in the scene from the film and as the skeleton appears today in the Ackermuseum.

CERTIFICATE OF AUTHENTICITY

At the bottom of the plaque is a description of the artifact, with a certificate of authenticity signed by Forrest J Ackerman. Sorry, due to scarcity of supply, only one plaque per customer.

LIMITED EDITION COLLECTOR'S ITEM

We will make only a limited number of these plaques. Each will be signed and numbered and we will ship sequentially.

OWN A FASCINATING MEMENTO OF THE GREATEST FANTASY FILM OF ALL TIME!

Each Plaque is $149.95 (plus S+H) and is packed in an attractive gift box.

SATISFACTION GUARANTEED! If you are not delighted with your plaque when it arrives, simply return it within 10 days in its original packaging and condition for a full refund. (Less original shipping charges.)

Before ordering, please call our order desk at 818-764-9400 to confirm stock availability.

USE ORDER FORM ON PAGE 82.

(Limit 1 per customer. No Dealers, please.)

CAPTAIN COMPANY ORDER FORM

Use this order form until FEBRUARY 15, 1995.

YOU CAN USE THIS KONG-VENIENT FORM TO ORDER ANY CAPTAIN COMPANY PRODUCT IN THIS ISSUE. Please send orders for products from other dealers directly to the advertiser.

Just fill out this order form and mail it (or a xerox copy) along with your payment (make payable to CAPTAIN COMPANY) to:

CAPTAIN COMPANY, Dept. FM#206
PO Box 9669, N. Hollywood, CA 91609

PLEASE DO NOT WRITE IN THIS BOX—FOR OFFICE USE ONLY.

Name_____

Address_____

City_____ ST _____ Zip_____

Day Phone _____

Charge to my ___ Visa ___ Mastercard

Card # _____ Exp. Date _____

Signature (required for charge orders) _____

The above signed individual certifies him/herself to be the responsible assignee for the above credit card number and authorizes DYNACOMM to charge this account for the full amount of this sale as specified on this form.

(Please allow 2-3 weeks for Credit Card or Money Orders. Allow 4-6 weeks for delivery when sending personal checks. For fastest delivery send money order or charge to your Visa or Mastercard) SATISFACTION GUARANTEED! If you are not satisfied with your merchandise when you receive it, simply return it for a credit or refund, as you request. This return policy does not apply to personalized items, such as personalized, autographed items, or to video or audio tapes, which will be replaced, if found to be defective in manufacture, with the same title only.) FOREIGN ORDERS SEND INTERNATIONAL MONEY ORDERS PAYABLE IN U.S.DOLLARS ONLY.

USE YOUR CREDIT CARD TO SAVE EVEN MORE! PAY BY MASTERCARD OR VISA AND DEDUCT 5% OFF YOUR TOTAL MERCHANDISE AMOUNT! (SEE BELOW)

HOW MANY?	PAGE #	DESCRIPTION OF ITEM	PRICE EACH	TOTAL AMT.

HOW TO FIGURE SHIPPING CHARGES:

IF THE TOTAL COST OF YOUR ORDER IS:

Up to $10.00.....add $3.90 Shipping
$10.01 to $25.00.....add $4.50 Shipping
$25.01 to $50.00.....add $5.75 Shipping
$50.01 to $75.00.....add $7.00 Shipping
$75.01 to $100.00...add $8.75 Shipping
Over $100.00.....add $10.00 Shipping

ALL ITEMS ARE SHIPPED VIA UPS. WE ARE NOT RESPONSIBLE FOR LOST, DAMAGED OR NON-DELIVERABLE ITEMS MAILED TO A POST OFFICE BOX ADDRESS. Damage in shipment claims are processed with the carrier.

FOREIGN ORDERS:
CANADA....MULTIPLY ABOVE RATES BY 1.5 (Surface)
ALL EUROPE...MULTIPLY ABOVE RATES BY 2.5 (Surface)
ALL PACIFIC RIM...MULTIPLY ABOVE RATES BY 3 (Surface)

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8.25% SALES TAX (CALIFORNIA RESIDENTS ONLY)	
ORDER TOTAL AMOUNT	
SHIPPING CHARGES (See box at left) (CONTINENTAL U.S. ADDRESSES ONLY)	
AIR DELIVERY (ADD $6 2 DAY AIR OR $12 NEXT DAY)	
TOTAL AMOUNT ENCLOSED	

CREDIT CARD ORDERS ONLY: FOR FASTEST SERVICE COPY THIS SHEET AND FAX IT TO OUR 24-HOUR ORDER LINE:

(818) 764-1823

BE SURE TO ENTER YOUR NAME AS IT APPEARS ON YOUR CARD AND SIGN WHERE INDICATED.

DON'T LET THIS HAPPEN TO YOU!

Pictured above is a mighty sad Fan. He waited to get his Back Issues of FAMOUS MONSTERS OF FILMLAND, only to discover the newsstands, comic-book shops and the Publisher were SOLD OUT! Now, he is forced to surrender his entire life savings to a member of that most feared organization—*The Convention Dealer!!!* Why, the poor lad can't even afford to eat! He's wasted away to the bare bones!

You, however, can escape this sordid fate! Order your back issues direct from our Factory Scarehouse NOW! Copies are sent in a sealed plastic package with cardboard stiffener. Don't delay! Use the Capt. Co. order form on Page 82.

FM #200 — $15.00
35TH ANNIVERSARY ISSUE!

FM #201 — $8.00
LOST ED WOOD STORY!
FM-CON '93 FEATURE!

FM #202 — $8.00
NEW FRANKENSTEIN!
KING'S 1ST STORY!

FM #203
SPECIAL VINCENT PRICE TRIBUTE ISSUE!

FM #204 — $6.00
PETER CUSHING REMEMBERED!

FM #205 — $6.00
CHANEY'S WOLF MAN!
LOST FRANKENSTEIN ART!

THE BEAST IS YET TO COME!

FAMOUS MONSTERS OF FILMLAND NUMBER 207!

A FEAST OF TERROR THRILLS

ALL NEW CLAMMY CHILLS

PAGES!!

Sci-Fi SHRILLS

YOU AXED FOR IT! The newest issue of the World's Greatest Screamag! Better than ever! Over 80 fang-tastic pages of Classic Creepsters—All the best in Horror, Fantasy and Science Fiction brought to you by the Beast Fiend a Fantasticinema Fan ever had! Whether you're a seasoned reader or a little monster looking to learn about the Ghoulden Days of Horrorwood, no other magazine will thrill you or excite your imagination like FAMOUS MONSTERS OF FILMLAND!

COMING IN ISSUE #207: BACK TO THE BATCAVE—An exclusive in-depth interview with BATMAN TV Star Adam West! BEHIND-THE-SCENES ON THE PHANTOM OF THE OPERA—Fascinating insight into the making of the 1943 Technicolor Classic starring Claude Rains! NEW FILMBOOK: THE THING!—The classic original starring James Arness! PLUS Lots of other surprises and RARE PHOTOS from favorite and forgotten Classic Imagi-Movies you're sure to love! On sale FEBRUARY 15 (March Issue).

DON'T MISS OUT!
NEW LOW PRICE! ONLY

$4.95*

IF YOU ARE NOT A SUBSCRIBER BUT WANT TO ORDER FM #207 BY MAIL, USE THE COUPON ON PAGE 82. (Better yet, why not subscribe? See page 4 of this issue for details!)

*Plus Shipping. See Order Form.

This photo, as originally seen in an article on sci-fi films in Colliers Magazine in the mid-1950s offers a rare color look at the actual costumes used in THE REVENGE OF THE CREATURE, THIS ISLAND EARTH and an early design concept for the alien in Ray Bradbury's IT CAME FROM OUTER SPACE. (Courtesy Bill Malone Collection)